

THE 21<sup>ST</sup> CENTURY EARLY CLARINET METHOD:  
A HISTORICAL CLARINET TREATISE FOR MODERN CLARINETISTS

BY  
KEITH S. NORTHOVER

Submitted to the faculty of the  
Jacobs School of Music in partial fulfillment  
of the requirements for the degree,  
Doctor of Music  
Indiana University  
December 2018

Accepted by the faculty of the  
Indiana University Jacobs School of Music,  
in partial fulfillment of the requirements for the degree  
Doctor of Music

Doctoral Committee

---

Howard Klug, Research Director and Chair

---

James Campbell

---

William Ludwig

---

Katherine Strand

November 1st, 2018

Copyright © 2018

Keith S. Northover

*To my family, friends, and mentors.*



## **Acknowledgements**

I would like to thank all those who have both directly and indirectly given their support and guidance throughout this project. Many thanks are given to my mentors, Professors Howard Klug and Eric Hoeprich. With their guidance, I have progressed in many ways, including developing a higher sense of musicianship, pedagogy, and research. I would also like to thank Professors Campbell, Ludwig, and Strand for graciously serving on my committee. Lastly, I would like to thank all of my family, past teachers, and closest friends, for I would not be here without your encouragement and support in all of my academic and musical endeavors.

# **The 21<sup>st</sup> Century Early Clarinet Method: A Historical Clarinet Treatise for Modern Clarinetists**

As historical performance becomes more significant in concert life, the quest for an organized instruction on historical instruments including clarinets becomes ever more necessary. The aim of this document is to create an early clarinet method book for the contemporary clarinetist. It uses Jean Xavier Lefèvre's *Méthode de Clarinette* as a guide and resource for developing one's musicianship and technique on historical instruments and performance practices. The preliminary chapters discuss a basic introduction to the history of the clarinet, basic elements and practices that need to be addressed or altered for playing historical instruments, and any requisite informed performance practices to be learned. A new version of Lefèvre's twelve sonatas are then presented with a self-masterclass guide for each to aid learning and performing on a five-key clarinet. Finally, the document offers a collection of further sources for further exploration of early music, including additional repertoire, books, articles, and audio and visual resources. This new method book attempts to be a crucial aid for any young clarinetist wishing to enter the historical field and help redefine the musical performing framework of standard classical repertoire in gaining new insight into the perspectives of an eighteenth or nineteenth century performer or listener.

## Table of Contents

Acknowledgements.....	v
The 21 <sup>st</sup> Century Early Clarinet Method: A Historical Clarinet Treatise for Modern Clarinetists vi	
Table of Contents.....	vii
List of Examples .....	xii
List of Figures.....	xvii
List of Appendices .....	xviii
List of Abbreviations .....	xix
Notes to the Reader.....	xx
Introduction.....	1
Chapter 1 : A Brief History of the Clarinet- From Inception to Five-Keys and Beyond .....	7
Baroque Clarinet and Chalumeau.....	7
Classical Clarinet.....	10
6 <sup>th</sup> Key and Beyond .....	14
Further Exploration .....	15
Chapter 2 : Modern to Early- Tips, Tricks, and Tools.....	16
Acquiring an Instrument.....	16
Instrument Basics .....	19
Diagram .....	21
Assembly .....	21
Posture .....	22
Hand Position .....	22

Thumb.....	23
Pinkies .....	24
Reeds .....	25
No Ligature, but String.....	26
Mouthpiece .....	29
Sound Production .....	29
Air Support .....	30
Embouchure.....	30
Fingerings .....	31
Pitch.....	34
Tuning.....	34
Altissimo.....	35
6 <sup>th</sup> Key .....	36
Tone and Timbre .....	36
Articulation.....	37
Instrument Maintenance and Care.....	38
Chapter 3 : Basic Performance Practice Tips .....	41
Slur=Diminuendo .....	41
Accentuation.....	42
Rhythmic and Tempo Modification .....	43
Meter Hierarchy.....	44
Ornamentation and Embellishment .....	44
Improvisation.....	48
Articulation.....	48
Tempo .....	49

Cadenza and Eingang .....	50
Repeated Passages .....	51
Research and Editions .....	51
From Nuance and Expression to Good Taste .....	52
Chapter 4 : Lefèvre Sonatas- A detailed guide .....	53
Sonata No. 1 in C Major .....	56
Allegro Moderato ♩ = 120 .....	56
Adagio ♩ = 60 .....	59
Rondo ♩ = 100-104 .....	62
Sonata No. 2 in A Major .....	66
Allegro ma non troppo ♩ = 128-132 .....	66
Adagio ♩ = 60 .....	68
Allegro ♩ = 140 .....	70
Sonata No. 3 in G Major .....	75
Allegro Moderato ♩ = 132 .....	75
Adagio ♩ = 60 .....	77
Allegro ♩ = 132 .....	78
Sonata No. 4 in F Major .....	82
Allegro Sostenuto ♩ = 132 .....	82
Adagio ♩ = 48 .....	84
Allegretto Polonaise ♩ = 98-102 .....	86
Sonata No. 5 in D Minor .....	92

Allegro ma non troppo ♩ = 136-140 .....	92
Adagio ♩ = 66-70 .....	94
Rondeau Pastorale ♩. = 96-100 .....	96
Sonata No. 6 in C Major .....	102
Allegro Moderato ♩ = 128-132 .....	102
Adagio ♩ = 48 .....	103
Tempo di minuetto ♩ = 120 .....	105
Sonata No. 7 in A Minor .....	111
Allegro ma non troppo ♩ = 120 .....	111
Adagio ♩ = 60 .....	112
Allegretto Rondeau ♩. = 92 .....	113
Sonata No. 8 in F Major .....	118
Allegro ♩ = 112 .....	118
Adagio ♩ = 76 .....	119
Allegretto Rondeau ♩ = 80 .....	121
Sonata No. 9 in G Major .....	128
Allegro Moderato ♩ = 120 .....	128
Adagio ♩ = 60 .....	130
Allegretto Rondeau ♩ = 96 .....	132
Sonata No. 10 in B ♭ major .....	140
Moderato ♩ = 120 .....	140

Adagio ♩ = 60 .....	142
Allegretto Rondeau ♩. = 86 .....	143
Sonata No. 11 in E Minor .....	153
Allegro con espressione ♩ = 120 .....	153
Adagio ♩ = 54 .....	154
Allegro poco vivace ♩ = 76 .....	155
Sonata No. 12 in F Major .....	166
Allegro ♩ = 132 .....	166
Adagio ♩. = 36 .....	168
Andante (Theme and Variations) ♩ = 70 .....	169
Appendix A .....	183
Appendix B .....	189
Appendix C .....	194
Bibliography .....	198

## List of Examples

Example 3.1 Clarification of the Slur .....	42
Example 3.2 Realizations of an <i>Appoggiatura</i> .....	46
Example 3.3 Realizations of a <i>Gruppetto</i> .....	47
Example 3.4 Realizations of a <i>Trill</i> .....	47
Example 3.5 Lefèvre's Articulation Choices.....	49
Example 4.1 Exercises for Sonata No. 1, mvt. 1 .....	58
Example 4.2 Exercises for Sonata No. 1, mvt. 2 .....	61
Example 4.3 Exercises for Sonata No. 1, mvt. 3 .....	63
Example 4.4 Sonata No. 1, mvt. 1 and mvt. 2, (mm. 1–14) .....	64
Example 4.5 Sonata No. 1, mvt. 2 (mm. 15–40), and mvt. 3 .....	65
Example 4.6 Exercises for Sonata No. 2, mvt. 1 .....	67
Example 4.7 Exercises for Sonata No. 2, mvt. 2 .....	69
Example 4.8 Exercises for Sonata No. 2, mvt. 3 .....	71
Example 4.9 Sonata No. 2, mvt. 1 (mm. 1–47) .....	72
Example 4.10 Sonata No. 2, mvt. 1 (mm. 48–52) and mvt. 2 .....	73
Example 4.11 Sonata No. 2, mvt. 3 .....	74
Example 4.12 Exercises for Sonata No. 3, mvt. 1 .....	76
Example 4.13 Exercises for Sonata No. 3, mvt. 2 .....	77
Example 4.14 Exercises for Sonata No. 3, mvt. 3 .....	78
Example 4.15 Sonata No. 3, mvt. 1 .....	79
Example 4.16 Sonata No. 3, mvt. 2 and mvt. 3 (mm. 1–8) .....	80
Example 4.17 Sonata No. 3, mvt. 3 (mm. 9–65) .....	81



Example 4.18 Exercises for Sonata No. 4, mvt. 1 .....	83
Example 4.19 Exercises for Sonata No. 4, mvt. 2 .....	85
Example 4.20 Exercises for Sonata No. 4, mvt. 3 .....	87
Example 4.21 Sonata No. 4, mvt. 1 (mm. 1–33) .....	88
Example 4.22 Sonata No. 4, mvt. 1 (mm. 34–67) .....	89
Example 4.23 Sonata No. 4, mvt. 2 .....	90
Example 4.24 Sonata No. 4, mvt. 3 .....	91
Example 4.25 Exercises for Sonata No. 5, mvt. 1 .....	93
Example 4.26 Exercises for Sonata No. 5, mvt. 2 .....	95
Example 4.27 Exercises for Sonata No. 5, mvt. 3 .....	97
Example 4.28 Sonata No. 5, mvt. 1 (mm. 1–36) .....	98
Example 4.29 Sonata No. 5, mvt. 1 (mm. 37–68) .....	99
Example 4.30 Sonata No. 5, mvt. 2 and mvt. 3 (mm. 1–14) .....	100
Example 4.31 Sonata No. 5, mvt. 3 (mm. 15–68) .....	101
Example 4.32 Exercises for Sonata No. 6, mvt. 1 .....	102
Example 4.33 Exercises for Sonata No. 6, mvt. 2 .....	104
Example 4.34 Exercises for Sonata No. 6, mvt. 3 .....	106
Example 4.35 Sonata No. 6, mvt. 1 (mm. 1–33) .....	107
Example 4.36 Sonata No. 6, mvt. 1 (mm. 34–68) .....	108
Example 4.37 Sonata No. 6, mvt. 2 and mvt. 3 (mm. 1–16) .....	109
Example 4.38 Sonata No. 6, mvt. 3 (mm. 17–69) .....	110
Example 4.39 Exercises for Sonata No. 7, mvt. 1 .....	111
Example 4.40 Exercises for Sonata No. 7, mvt. 2 .....	112

Example 4.41 Exercises for Sonata No. 7, mvt. 3 .....	113
Example 4.42 Sonata No. 7, mvt. 1 (mm. 1–41) .....	114
Example 4.43 Sonata No. 7, mvt. 1 (mm. 42–84) .....	115
Example 4.44 Sonata No. 7, mvt. 2 and mvt. 3 (mm. 1–14) .....	116
Example 4.45 Sonata No. 7, mvt. 3 (mm. 15–66) .....	117
Example 4.46 Exercises for Sonata No. 8, mvt. 1 .....	118
Example 4.47 Exercises for Sonata No. 8, mvt. 2 .....	120
Example 4.48 Exercises for Sonata No. 8, mvt. 3 .....	121
Example 4.49 Sonata No. 8, mvt. 1 (mm. 1–50) .....	122
Example 4.50 Sonata No. 8, mvt. 1 (mm. 51–102) .....	123
Example 4.51 Sonata No. 8, mvt. 1 (mm. 103–132) and mvt. 2 (mm. 1–13).....	124
Example 4.52 Sonata No. 8, mvt. 2 (mm. 14–47) .....	125
Example 4.53 Sonata No. 8, mvt. 3 (mm. 1–46) .....	126
Example 4.54 Sonata No. 8, mvt. 3 (mm. 47–93) .....	127
Example 4.55 Exercises for Sonata 9, mvt. 1 .....	129
Example 4.56 Exercises for Sonata 9, mvt. 2 .....	131
Example 4.57 Exercises for Sonata 9, mvt. 3 .....	133
Example 4.58 Sonata No. 9, mvt. 1 (mm. 1–65) .....	134
Example 4.59 Sonata No. 9, mvt. 1 (mm. 66–130) .....	135
Example 4.60 Sonata No. 9, mvt. 2 (mm. 1–37) .....	136
Example 4.61 Sonata No. 9, mvt. 2 (mm. 38–72) .....	137
Example 4.62 Sonata No. 9, mvt. 3 (mm. 1–52) .....	138
Example 4.63 Sonata No. 9, mvt. 3 (mm. 53–94) .....	139

Example 4.64 Exercises for Sonata No. 10, mvt. 1 .....	141
Example 4.65 Exercises for Sonata No. 10, mvt. 2 .....	142
Example 4.66 Exercises for Sonata No. 10, mvt. 3 .....	144
Example 4.67 Sonata No. 10, mvt. 1 (mm. 1–38) .....	145
Example 4.68 Sonata No. 10, mvt. 1 (mm. 39–68) .....	146
Example 4.69 Sonata No. 10, mvt. 1 (mm. 69–113) .....	147
Example 4.70 Sonata No. 10, mvt. 1 (mm. 114–146) .....	148
Example 4.71 Sonata No. 10, mvt. 2 (mm. 1–35) .....	149
Example 4.72 Sonata No. 10, mvt. 2 (mm. 36–68) .....	150
Example 4.73 Sonata No. 10, mvt. 3 (mm. 1–51) .....	151
Example 4.74 Sonata No. 10, mvt. 3 (52–108).....	152
Example 4.75 Exercises for Sonata No. 11, mvt. 1 .....	153
Example 4.76 Exercises for Sonata No. 11, mvt. 2 .....	154
Example 4.77 Exercises for Sonata No. 11, mvt. 3 .....	156
Example 4.78 Sonata No. 11, mvt. 1 (mm. 1–42) .....	157
Example 4.79 Sonata No. 11, mvt. 1 (mm. 43–85) .....	158
Example 4.80 Sonata No. 11, mvt. 1 (mm. 86–126) .....	159
Example 4.81 Sonata No. 11, mvt. 1 (mm. 127–154) .....	160
Example 4.82 Sonata No. 11, mvt. 2 (mm. 1–31) .....	161
Example 4.83 Sonata No. 11, mvt. 2 (mm. 32–64) .....	162
Example 4.84 Sonata No. 11, mvt. 3 (mm. 1–45) .....	163
Example 4.85 Sonata No. 11, mvt. 3 (mm. 46–83) .....	164
Example 4.86 Sonata No. 11, mvt. 3 (mm. 84–122) .....	165

Example 4.87 Exercises for Sonata No. 12, mvt. 1 .....	167
Example 4.88 Exercises for Sonata No. 12, mvt. 2 .....	168
Example 4.89 Exercises for Sonata No. 12, mvt. 3 .....	170
Example 4.90 Sonata No. 12, mvt. 1 (mm. 1–36) .....	171
Example 4.91 Sonata No. 12, mvt. 1 (mm. 37–65) .....	172
Example 4.92 Sonata No. 12, mvt. 1 (mm. 66–117) .....	173
Example 4.93 Sonata No. 12, mvt. 1 (mm. 118–156) .....	174
Example 4.94 Sonata No. 12, mvt. 2 (mm. 1–34) .....	175
Example 4.95 Sonata No. 12, mvt. 2 (mm. 35–66) .....	176
Example 4.96 Sonata No. 12, mvt. 3 (mm. 1–39) .....	177
Example 4.97 Sonata No. 12, mvt. 3 (mm. 40–64) .....	178
Example 4.98 Sonata No. 12, mvt. 3 (mm. 65–104) .....	179
Example 4.99 Sonata No. 12, mvt. 3 (mm. 105–128) .....	180
Example 4.100 Sonata No. 12, mvt. 3 (mm. 129–160) .....	181

## List of Figures

Figure 1 Sonata No. 1 pg. 1, original.....	3
Figure 2 Sonata No. 1 pg. 1, new.....	4
Figure 3 B-flat/A Clarinet with <i>corps de rechange</i> .....	11
Figure 4 Original Clarinets Five-Key B-flat (top) and Six-Key C (bottom) .....	14
Figure 5 Diagram of an Early Clarinet .....	21
Figure 6 Tying a String Step 1: Hold the string tight and parallel to the reed and mouthpiece ...	27
Figure 7 Tying a String Step 2: Begin to wrap the string around the reed and mouthpiece. Aim for 7-10 wrappings.....	28
Figure 8 Tying a String Step 3: When nearing the end of the string pull tight and pause to adjust the reed tip placement. ....	28
Figure 9 Tying a String Step 4: Carefully loosen the last wrap, and tuck the remaining length of string under. ....	28
Figure 10 Tying a String Step 5: Pull the strings tightly to secure the knot. ....	29
Figure 11 Early Clarinet Fingering Chart.....	33

## List of Appendices

Appendix A: Errata Sonatas No. 1–12 from Lefèvre’s <i>Méthode de Clarinette</i> .....	183
Appendix B: Supplemental Repertoire and Research .....	189
Appendix C: Audiovisual Examples.....	194

## **List of Abbreviations**

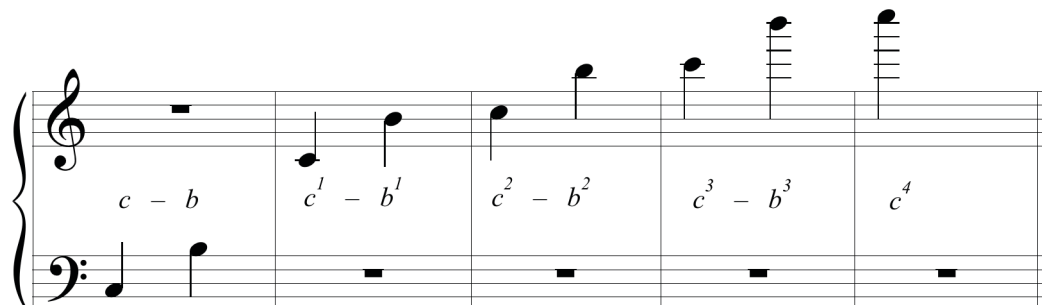
Hz: Hertz (a unit of measurement of frequency, often measuring the cycle of sound waves)

SAQ: Self-Assessment Questions

Sonata 1.1, et al: Sonata No. 1, Movement 1

## Notes to the Reader

1. The following conventions are used for the notation of written pitch for clarinet:



2. The following terms are used for the registers of the clarinet:

Chalumeau or low register:  $e - b \flat$

Clarion or middle register:  $b^1 - c^3$

Altissimo or high register:  $c\sharp^3$  and above

3. The notes ‘open’  $g^1$ ,  $g\sharp^1$ ,  $a^1$ ,  $b \flat^1$  are referred to as throat tones.
4. Right- and left-hand fingerings are abbreviated as RH and LH and the fingers as R1/ L1 for the index finger, R2/ L2 for the middle finger, R3/L3 for the ring finger, and R4/L4 for the pinky. The left-hand thumb and register key is abbreviated as T and RK respectively.
5. The English translation of Jean Xavier Lefèvre’s *Méthode de Clarinette* was courteously provided by Eric Hoeprich.
6. Unless noted, all examples and figures were created by the author of this document.



## INTRODUCTION

As historical performance becomes more significant in concert life, the quest for an organized instruction on historical instruments including clarinets becomes ever more necessary.<sup>1</sup> With only a few present-day schools of music available for a student to study early clarinet, one must usually rely on primary source documents and treatises to aid in their self-study. Today's clarinetists, however, require a new and modern document that is clear and concise in providing enough detailed information on approaching historical instruments from a modern clarinet perspective while additionally giving some insight on select historical practices of the late eighteenth and early nineteenth centuries. The aim of this document is to create an early clarinet method book for the contemporary clarinetist.

This new method focuses on what is different between playing modern and historical (five-keyed) clarinets, from both physical and historically informed style aspects. Chapter 2 details the physical aspects that need to be changed or altered slightly to ensure any successful performance and mastery such as tone, embouchure formation, air support, articulation, hand position, fingerings, mouthpieces, reed selection, and acquiring and caring for original or reproduction instruments.

Chapter 3 details a brief selection of historically informed practices that one must incorporate into their playing of classically inspired works, including elements of phrasing, style, accentuation, ornamentation, improvisation, articulation, and tempo. This section is crucial not only for a performer on historical instruments but also for those on modern instruments as it allows one to gain insight on the musical framework and style of the Classical era. Because most

---

<sup>1</sup> Luc Jackman, "Early Clarinet Performance as Described by Modern Specialists, with a Performance Edition of Mathieu Frédéric Blasius's *II<sup>e</sup> Concerto de Clarinette*," (DMA diss., University of North Carolina at Greensboro, 2005).

informed practices are based on taste and are only learned from self-experimentation, this section also allows for the student to gain initial insight for developing these musicianship practices. By familiarizing oneself with these concepts, a student will become more intuitive when implementing them during performance.

Of all the original treatises for clarinet, one of the more successful, popular, insightful, and educational methods is Jean-Xavier Lefèvre's *Méthode de Clarinette* (1802). His twelve sonatas can be characterized as a type of music curriculum of the classical style. Because they are tuneful, three movements in form, and progressive in difficulty, these sonatas are utilized in this method book as a primary model for learning and performance.

Chapter 4 contains one updated copy of Lefèvre's music to be presented in this document. This critically annotated score is in a modern typeface and contains clearer markings of ambiguously printed notes, rhythms, dynamics, and articulation found in the original *Methodé*. The original second line that was in bass clef has been transposed to treble clef to allow for easier duet playing. See Figure 1 and Figure 2 below for a sample one page comparison of the original and updated scores.

38

Ces Sonates peuvent s'exécuter avec la Clarinette en si.  
en transposant la Basse un ton plus bas.

Allegro Moderato.

I<sup>ere</sup>.  
SONATE

Changed to Trebel Clef

Clarified Slur

Change to 8va

Adagio.  
Ton relatif.

Changed location of  
Tempo Marking

6.

Figure 1 Sonata No. 1 pg. 1, original<sup>2</sup>

<sup>2</sup> Jean Xavier Lefèvre, *Méthode de Clarinette*, Paris: 1802, Reprint, (Geneva: Minkoff, 1974), 38.

## Sonata No. 1

Allegro Moderato

Jean Xavier Lefèvre

The image shows a musical score for Sonata No. 1, page 1, by Jean Xavier Lefèvre. The score is in 4/4 time and is marked "Allegro Moderato". The key signature has one sharp (F#). The score is written for two staves, with the right staff in treble clef and the left staff in bass clef. The score is divided into measures, with measure numbers 8, 16, 24, 32, and 40 indicated. The score includes various musical notations such as notes, rests, slurs, and trills. Several annotations are present, including "Changed to Trebel Clef" (note the typo), "Clarified Slur", "Changed location of Tempo Marking", "Adagio", "Ton Relatif", and "Change to 8va".

**Annotations:**

- Changed to Trebel Clef**: Located at the beginning of the first staff, indicating a change in the right-hand part's clef.
- Clarified Slur**: Located at measure 32, indicating a clarification of the slur in the right-hand part.
- Changed location of Tempo Marking**: Located at measure 32, indicating a change in the tempo marking.
- Adagio**: Located at measure 32, indicating a change in the tempo.
- Ton Relatif**: Located at measure 32, indicating a change in the key signature.
- Change to 8va**: Located at measure 40, indicating a change in the octave.

Figure 2 Sonata No. 1 pg. 1, new

Each sonata is prefaced by a succinct mini-lesson containing several short and simple finger exercises, and suggestions for performance considerations to help with concepts such as ornamentation, style, phrasing, and the requisite clarinet patterns in the ensuing sonatas. In this format, a beginning student on the early clarinet will gain a progressive approach to performing on a five-key clarinet. By using original repertory like the Lefèvre sonatas, combined with some added technical tips, the hope and goal of this document is for a student to master these twelve classical sonatas while also building a strong foundation to aid in learning any of the music of Beethoven, Haydn, Mozart, Stamitz, or Weber.

As a precursor to the main body of this new method book, Chapter 1 contains a brief history and chronological documentation of the technical, acoustical, and stylistic chronology of the clarinet. This discussion begins with the clarinet's inception in c. 1700 and includes a brief history of the chalumeau up through the 6-keyed clarinets of the early 1800's. It primarily focuses on the five-key clarinet of late Mozart and early Beethoven, and includes brief insights into several of the significant pieces of repertoire. Lastly it documents how the rapid addition of keys in the early nineteenth century led to an increase in the technical challenges of the repertory and created heightened virtuosity. This brief yet highly detailed discussion only offers a preliminary insight into what a modern clarinetist needs to know about the clarinet organological history while providing sources for further exploration of the subject.

At the end of the method three appendices of additional materials are added. The first is a list of errata that have been made to correct the Lefèvre sonatas. Changes include clarifying or altering pitches, rhythms, repeats, slurs, stems, and articulation. The second is a supplemental list of repertoire and works for further exploration and research into historical clarinets. The third is a list of audio and visual resources, including prominent performers and ensembles.

These materials are important in that they will aid a student in seeking further research, clarification of a specific concept, and greater aural conceptualization.

Given that it is unlikely that many students will have access to lessons with an early music specialist, this method book aims to be a foundation on which to build successful sonic and stylistic concepts. By incorporating helpful tips and tricks with informative material, this method should have considerable value as a self-tutor to inform and guide a student toward a successful and rewarding experience performing on early clarinets.

Because historical instrumental performance and style education for the early clarinet and Classical era is still relatively unknown and not widely practiced in the United States, this new method book should become a crucial aid for any young clarinetist wishing to enter the historical performance field. Additionally it will help redefine the musical performing framework of the standard repertory including any work by Stamizt, Mozart, and Beethoven. This document's purpose is to help one gain an insight into how something may have been performed from the perspective of the eighteenth and nineteenth century listener. This way a student can use these new ways of listening and performing to accentuate and heighten the level of musical expression in their current clarinet playing.

## Chapter 1: A BRIEF HISTORY OF THE CLARINET- FROM INCEPTION TO FIVE-KEYS AND BEYOND

When exploring any subject, one's curiosity must necessitate a basic historical understanding and context of a subject matter. A basic clarinet history begins at the turn of the eighteenth century with the inception of both the chalumeau and clarinet. Only a few keys existed on these instruments in 1700 yet by the nineteenth century, clarinets would have five keys or more with chromatic virtuosity beginning to become the standard for all performers. In this chapter, one will read a basic chronology and organological contextualization of the clarinet's inception, through the development of classical five-key clarinet and to the rapid technical developments of the early nineteenth century.

### *Baroque Clarinet and Chalumeau*

The Denner workshop of Nürnberg is attributed with creating both the clarinet and chalumeau at around 1700.<sup>3</sup> Both instruments had a single reed facing upwards, were constructed from boxwood, and incorporated eight tone holes with two keys. The chalumeau had a cylindrical bore and because of its limited range, came in many sizes and shapes ranging from bass to soprano, akin to a renaissance recorder or capped reed consort. The clarinet on the other hand had a cylindrical bore, and though primarily pitched in D or C, instruments pitched in E-flat, F, G, A, and A-flat also are found.<sup>4</sup> Depending on regional variations, the general pitch center ranged from  $a^1=390$  Hz to  $a^1=440$  Hz.<sup>5</sup> For historical performances of Baroque era music, the modern standardization is  $a^1=415$  Hz.<sup>6</sup> The biggest difference between the two instruments,

---

<sup>3</sup> Eric Hoeprich, *The Clarinet* (New Haven: Yale, 2008), 21.

<sup>4</sup> Ibid., 20-25.

<sup>5</sup> Ibid., 25.

<sup>6</sup> Colin Lawson, *Early Clarinet: A Practice Guide*, (Cambridge: Cambridge, 2000), 22.

is that the two keys for the throat tones,  $a^1$  and  $b \flat^1$ , are in difference places. On the chalumeau, the two keys are diametrically opposed on the bore, which limits the range of the instrument to a single register. The baroque clarinet however had the two keys not diametrically opposed, and allowed it to be overblown using the register key. This acoustical effect created a second register that was a twelfth higher. With this improvement, the clarinet's range and possibilities became drastically increased, meanwhile the chalumeau continued to lack a proper second register.<sup>7</sup> Because of the acoustical properties of each instrument, the clarinet only performed well in the upper register and was a much louder and brighter instrument. The chalumeau, however, performed well in the lower register and had more nuance and subtlety to the sound. The modern clarinet register terms of clarion, and chalumeau are likely resultant from combining the two best aspects from these two different yet similar instruments.

Although the performance use of the chalumeau and baroque two-key clarinet was sparse in the beginning of the baroque period, it became more popular as the eighteenth century progressed. A third key was added to the clarinet by the second decade, expanding the range to encompass a low E/B.<sup>8</sup> Composers who utilized these instruments exhibited a style featuring "repeated notes, incomplete arpeggios, fanfare motifs, a limited range, and restricted [register] use."<sup>9</sup> Although the reed was most likely performed on top and against the upper lip, there was no standard approach unlike the reed below approach on modern instruments. Early performers of clarinet were usually doubling, most often by oboists, and probably transferred their other primary instrument embouchure to the clarinet which would account for the lack of a standardization of embouchure.<sup>10</sup> Around 1730, melodic parts of a more lyrical nature with more

---

<sup>7</sup> Hoeprich, *The Clarinet*, 20-25.

<sup>8</sup> Albert Rice, *The Baroque Clarinet* (Oxford: Clarendon, 1992), 72.

<sup>9</sup> Ibid., 79.

<sup>10</sup> Hoeprich, *The Clarinet*, 43.



scales, large leaps, and an increased registration difference for the clarinet became standard.<sup>11</sup>

By the mid-century, both the chalumeau and baroque clarinet started to become replaced by four- to six- key classical clarinets.

The first musical works calling for clarinet are from an anonymous collection of duos for two clarinets in two volumes found in the catalogue of Frenchman Estienne Roger in Amsterdam. Entitled *Airs à Deux Chalumeaux, Deux Trompettes, deux Haubois, deux Violons, deux Flûtes, deux Clarinelles, ou Cors de Chasse*. Only a second edition remains, but is believed to be written sometime between 1712 to 1715.<sup>12</sup> Although most modern clarinetists are familiar with the non-clarinet works of Vivaldi, Telemann, Rameau, and Handel, they would be surprised to note that they all wrote for the chalumeau and clarinet. They included the instrument in many of their sacred and secular oratorio, cantatas, trios, overtures, and operas.

The baroque clarinet when utilized, was often featured in a prominent role. Published in 1738, Johann Valentin Rathgeber's (1682-1750) *Chelys Sonoa Excitans Spirtm Musicorum Digitis, Auribus, Ac Animis (The Sonorous Lute Stimulates the Musical Spirit of the Fingers, Hearing, and Soul)*, Op. 6 is considered one of the earliest examples of a concerto for clarinet.<sup>13</sup> This work is a mixed collection of concerti and concerti grossi with the clarinet featured in many of the movements.<sup>14</sup> Johann Melchior Molter (1696-1765) composed six concerti in the 1740's for the two-key clarinet in D. They are highly virtuosic in nature and quintessential pieces of the early repertoire. These concerti employ a high tessitura and are mostly diatonic in nature. Each successive concerto increasingly adds more chromatic and exposed technical passages.<sup>15</sup>

---

<sup>11</sup> Rice, *The Baroque Clarinet*, 79.

<sup>12</sup> Ibid.

<sup>13</sup> Hoeprich, *The Clarinet*, 34.

<sup>14</sup> Ibid., 93-94.

<sup>15</sup> Ibid., 109-11.

### *Classical Clarinet*

As the transition from Baroque to Classical became more cemented in the ears of eighteenth century listeners, performers, and composers, so did the utilization of the clarinet. The clarinet flourished. More composers wrote for it, makers improved the instruments drastically, and performers became specialists on them. The clarinet would become a prominent member of the orchestra, a virtuosic solo instrument, and excellent chamber ensemble instrument. By the end of the eighteenth century, many tutors were also written for the clarinet just as prominent teaching posts were developed ensuring a future and continued rise to prominence.

Although still manufactured in boxwood, the classical clarinet had some noticeable and significant differences than the baroque clarinet. A fourth and fifth key were added giving the option for A ♭ /E ♭ and F♯/C♯ respectively. The four-key clarinet appeared in the 1750's and is generally considered a transition instrument from the baroque three-key clarinet to the classical five-key clarinet.<sup>16</sup> With advancements in technology, the springs were able to be mounted directly to the keys themselves rather the wooden body. This ultimately led to a better spring action that was more reliable and quicker to respond. The shape of the keys also would feature less ornate attributes with the exception of a rounded A ♭ /E ♭ key. The most noticeable difference between the baroque to classical clarinet is the number of pieces that divide the instrument. On the classical clarinet, the lower joint, stock, and bell are often separate pieces which accommodated the longer lengths of the B-flat and A clarinets.<sup>17</sup> One interesting technological development found in classical clarinets is an instrument built as a combination or *corps de rechange* clarinet (see Figure 3). This type of clarinet would include separate upper and

---

<sup>16</sup> Albert Rice, *The Clarinet in the Classical Period*, (Oxford: Oxford, 2003), 13.

<sup>17</sup> Hoeprich, *The Clarinet*, 65.

lower joints for either a B-flat or A clarinet, yet share the mouthpiece, barrel, stock, and bell.

Another difference is that the general pitch range was radically different depending on regional temperament, with  $a^1$  ranging from 420 Hz to 440 Hz.<sup>18</sup> For historical performances of classical music today,  $a^1$  has become standardized to 430 Hz.<sup>19</sup>



**Figure 3 B-flat/A Clarinet with *corps de rechange***

The clarinet was utilized in many works throughout the classical era, including everything from concerti, sonatas, unaccompanied works, orchestral and operatic roles, small chamber music ensembles with winds, strings, and voices, teaching tutors, and Harmoniemusik. Although many composers wrote for the clarinet, and would have a substantial role in the development of the clarinet, finding suitable performers was difficult in the beginning of the classical era.<sup>20</sup> Evidence for this claim is found by investigating the sources. Beethoven employed the clarinet in all of his symphonies, whereas Mozart and Haydn only included it in a handful of their symphonic literature. Although the clarinet had an under-utilized role in the orchestra, the clarinet, as a soloist in front of the orchestra was treated very differently and concerti were abundant.

---

<sup>18</sup> Ibid., 93.

<sup>19</sup> Lawson, *Early Clarinet*, 22.

<sup>20</sup> Hoeprich, *The Clarinet*, 74-78.

The Concerto in B-flat major by Johann Stamitz (1717-1757), is often considered the first substantial classical clarinet concerti. Thought to be written around 1754-1755, it is a significant three movement concerto in galant style with many technical, lyrical, and ornamented passages throughout all the different clarinet registers. It was most likely performed on the three-key clarinet, however the frequent use of clarion  $d\sharp^2$ ,  $e\flat^2$  and  $c\sharp^2$  point to a four- or five-key clarinet.<sup>21</sup> His son Carl Stamitz (1745-1801), also had a successful career writing for the clarinet, including at least ten concerti and several quartets for clarinet and strings.<sup>22</sup>

The most significant concerto of the classical period that continues its importance to today, is the Concerto in A major, K. 622 by Wolfgang Amadeus Mozart. It was written for clarinetist Anton Stadler in 1791, and his new basset clarinet in A. The basset clarinet is an extension of the normal five-key clarinet to encompass a low  $d$  and  $c$ , and was most likely designed in collaboration with the prominent Viennese woodwind maker, Theodor Lotz (1746-1834).<sup>23</sup> Mozart's work is one that has a significant history and performance context, where numerous articles, books, and audiovisual sources document its historical prominence.

If there is one influential clarinetist throughout the classical era who needs to be mentioned, it would be Anton Stadler (1752-1812). In 1779, Anton and his brother Johann who were both virtuosos on the clarinet and basset horn moved to Vienna and became prominent and active freelance musicians. In 1782, they were appointed to the Court Orchestra and Imperial Wind Octet. While employed there, Anton started his tremendous and significant collaboration with Mozart.<sup>24</sup> Their friendship was so close that they had nicknames for each other, including

---

<sup>21</sup> Albert Rice, *Notes for Clarinetists: A Guide to the Repertoire*, (Oxford: New York, 2017), 220-226.

<sup>22</sup> Hoeprich, *The Clarinet*, 79.

<sup>23</sup> Melanie Anne Piddocke, "Theodor Lotz: A Biographical and Organological Study." (PhD diss., University of Edinburgh, 2012), 1-3.

<sup>24</sup> Rice, *Notes for Clarinetists*, 128-135.

Mozart referencing Stadler as *Notschibinitschibi* meaning a poor “miser” and “man of follies.”<sup>25</sup>

Besides the Concerto, Mozart’s works written specifically for Anton include the Trio in E-flat major, K. 498, the Quintet in A major, K. 581, the “gran partita” Serenade, K. 361, and various other opera, choral, orchestra, and chamber music works.

Elsewhere in Europe, the classical five-key clarinet was also gaining significant exposure in England, Italy, and France. In Paris, the clarinet was a prominent feature in the Concert Spirituel, a public concert series lasting from 1725-1790. Some of clarinet virtuosi who were featured on numerous occasions included Joseph Beer (1744-1812), Michel Yost (1754-1786), and Jean-Xavier Lefèvre (1763-1829).<sup>26</sup> During this time, the Paris Conservatory had also recently opened to train professional and amateur musicians alike. Fostered by enlightenment ideals, this new secular institution provided for an innovated and systematic music curriculum<sup>27</sup> and trained military musicians for Napoleon and the French Revolution<sup>28</sup>.

Jean-Xavier Lefèvre was a Swiss born composer and clarinetist who studied and lived in Paris throughout the late eighteen and early nineteenth centuries. Not only was he a prominent soloist, chamber musician, and orchestral performer, but also an important teacher of clarinet. In 1795, he was appointed a professor to the Paris Conservatory and was amongst the original thirteen professors.<sup>29</sup> In 1801, he was commissioned to write a clarinet method, completing it in 1802. Lefèvre’s *Méthode de Clarinette* was a significant and all-encompassing treatise on how to play the clarinet. It featured 14 articles on the physical and technical aspects of playing and on the proper execution for good taste and musicianship. He also included countless musical studies, technical exercises, and twelve educational and progressive sonatas.

---

<sup>25</sup> Hoeprich, *The Clarinet*, 108.

<sup>26</sup> Hoeprich, *The Clarinet*, 80.

<sup>27</sup> Jane Ellsworth, *A Dictionary for the Modern Clarinetist*, (Lanham: Rowman and Littlefiel, 2015), 83.

<sup>28</sup> Hoeprich, *The Clarinet*, 85.

<sup>29</sup> Rice, *Notes for Clarinetists*, 94-95.

### *6<sup>th</sup> Key and Beyond*

By 1800, a sixth key was a fairly common occurrence on the clarinet. In Europe, this key was usually the C $\sharp$ /G $\sharp$  key and in England, it was a trill key between *a*<sup>1</sup> and *b*<sup>1</sup>. Figure 4 below documents two original early 19<sup>th</sup> century clarinets; one five-key B-flat clarinet and one six-key C clarinet. While the reed position was still often on top, the bottom lip reed position began to become additionally adopted. With these new technical and physical playing developments, performers were able to increase one's own virtuosity, musicality, embellishment, and nuance.<sup>30</sup> By the second decade of the nineteenth century, up to thirteen keys had been added to the clarinet pushing the technical prowess of performers to new levels of musicianship. Just as composers were transitioning to a Romantic style by creating music with more complex forms and harmonies, clarinetists were aiding the musical revolution by developing instruments that were greatly improved and technologically complex. Although the music of Beethoven, Reicha, and Weber can be playable on a five- or six- key clarinet, some passages necessitate a clarinet with more keys to be successfully and adequately performed.



**Figure 4 Original Clarinets Five-Key B-flat (top) and Six-Key C (bottom)**

---

<sup>30</sup> Hoeprich, *The Clarinet*, 89-91.

### *Further Exploration*

The history of the chalumeau, early baroque, and classical clarinets are well documented in many sources. Many contemporary books and articles have been written discussing topics ranging from the organological aspects to the performance utilization of the instrument. Several of these sources include Albert Rice's *The Baroque Clarinet*, *The Clarinet in the Classical Period*, and *Notes for Clarinetists*, and Eric Hoeprich's *The Clarinet*. Other sources include books by Brymer, Lawson, and Weston, and papers by de Rezende, Poulin, and Piddocke.

In addition to these modern sources, there also exist many primary source documents ranging from historical treatises to clarinet tutors. In addition to the Lefèvre *Méthode* other tutors can be found by Backofen, Blasius, Mahon, and Vanderhagen. Other helpful documents include instrumental treatises by Leopold Mozart, Quantz, C.P.E. Bach, and Agricola as well as modern performance practice books by Brown.

## Chapter 2: MODERN TO EARLY- TIPS, TRICKS, AND TOOLS

Peering through the historical looking glass can create both feelings of curiosity and apprehension. Learning something new is always exciting, but the vast visual and perceived differences that exist between modern and historical clarinets may thwart one's attempt. Many questions may come to mind that are unanswered due to the lack of immediate and available guidance. Although there are significant differences between modern and early instruments, one can be assured that early clarinets are not completely different than modern ones. For example, they both are played in a similar way, use a clarinet reed and mouthpiece, require air to sound, and have tone holes or keys opened or closed. The following chapter offers many of the tips, tricks, and tools to help any performer transition into playing and learning about the early clarinet.

### *Acquiring an Instrument*

Acquiring an instrument is the first step to performing on early clarinets. As a novice into the field, gaining immediate access to an instrument is often problematic. Attending an early music workshop, seminar, or conference is a great way to try instruments and make professional contacts. Another method is to contact early music professionals as they may have further advice on finding an initial instrument, including recommending places to buy or possibly offering their own instruments to be borrowed or rented. One's goal and search parameters should be to find a boxwood clarinet including a mouthpiece with at least five-keys that appears to be in good condition. The standard B-flat soprano clarinet is recommended to acquire first, however one in A or C clarinet is also possible. Because of its unique combination, a B-flat/A *corps de rechange* clarinet is one that is highly desirable to procure.



There are a multitude of ways of acquiring an instrument depending on one's budget. If money is no object, and one has a spare few thousand dollars, a new reproduction can be purchased. There are a few major historical woodwind makers in North America, including Stephen Fox and Joel Robinson, but a majority of the makers are in Europe, including Peter van der Poel, Schwenk & Seggelke, Guntram Wolf, and Rudolf Tutz.<sup>31</sup> There are also several smaller makers that are gaining popularity, including Laura Schönherr, Soren Green, Thomas Carroll, and Elise Bonhivert. Although cheaper than modern clarinets, new reproductions range from \$2,000-\$4,000. They are then made on demand and are customized to an individual's specifications, including which pitch level, key (A, B-flat, C), and how many keys (two-thirteen keys). The usual time frame to wait for an instrument is about six months to a year.

If one's budget does not warrant the time or money to purchase a reproduction, sometimes one may be lucky enough to find used instruments through auction, instrument dealers, or even the rare private seller. Such online auction sites like eBay can be both a friend and enemy. A few instrument dealers including the Wichita Band and Instrument Company,<sup>32</sup> Virtuosity Musical Instruments,<sup>33</sup> and Howarth of London<sup>34</sup> often have restored period instruments for sale. It is suggested to query the internet and subscribe to some online forums, listservs and social media outlets regarding early clarinets, as private sellers do appear occasionally. These internet channels are usually the best way to buy a fairly good instrument quickly and without extra adjustment or repair.

Caution is advised as used instruments found at auction, online or elsewhere, may not be in the best physical condition. They may have cracks or are completely unplayable. While is a

---

<sup>31</sup> Nophachai Cholthitchanta, "Replica Period Clarinet Makers," (University of Arkansas), <http://www.uark.edu/ua/nc/NCCollectionPage/PeriodClarinetMakers.htm>, (accessed January 17, 2017).

<sup>32</sup> <http://www.wichitaband.com>

<sup>33</sup> <http://www.virtuosityboston.com>

<sup>34</sup> <https://www.howarth.uk.com>

great risk to buy at auction, sometimes a great instrument can be found however, especially one that works and is at a lower cost. As in buying modern instruments, one should note that the more expensive an item is, the more likely it was cared for and maintained well.

If the purchased instrument does not work, there are several options for repairing it. Note that most repair persons used to working exclusively on modern instruments may not have the right tools or knowledge to work on early instruments. With some ingenuity and research, repair is usually possible. It is important to have some knowledge about early instrument construction and repair practices to make sure that things are repaired well.

When acquiring an instrument, hopefully it will also come with a working mouthpiece. If an original instrument comes with a mouthpiece that does not work, the chances at finding one that will fit are very slim. There was often no standard to mouthpiece design, and finding a suitable mouthpiece that fits this instrument will be difficult. Some makers may be able to custom make a mouthpiece, but this will add time and cost to the start-up process. The best suggestion in the beginning is to find an instrument that has a matching and working mouthpiece. It is assumed that reproductions will be suitably equipped.

Although it may seem daunting with all of these considerations of price and time to even start playing an early clarinet, one should not get discouraged. Another option to getting preliminary playing experience before committing to buying an instrument is by attending an early music workshop or festival. Once making the decision to commit to playing early clarinets, the only enemy that arises is the time needed to find an instrument.

When purchasing an instrument one should check it out in a similar way as a modern clarinet. The body should be free of blemishes, the tenons complete and not missing, and free from cracks in the wood. All the pads need to be present, and the instrument seals. Although

there may be a crack that has been pinned (especially prevalent on original instruments), a pad or two in disarray or sluggish key motion, none of these problems are disastrous in the long run and are easily fixable.

### *Instrument Basics*

Original clarinets were made of boxwood (*buxus sempervirens*)<sup>35</sup> with bone or ivory tenon rings. Reproductions are still made with boxwood, but the rings have been updated to modern materials. Bone is sometimes used, but plastic or resin rings are more popular these days. Because the use of ivory is protected under endangered and conservation regulations, it is illegal to use and special regulations must be followed to own originals containing any amount of ivory.

Unlike the modern clarinet, the early five-key clarinet has six major component pieces (see Figure 4). The mouthpiece, barrel, upper and lower joint, and bell are all the same. The primary difference with early clarinets is that between the lower joint and bell, is a bulbous piece, called the stock. The stock contains three keys and a tone hole. The classical clarinet usually has five keys made of brass, including ones for the A key, register key, A  $\flat$  / E  $\flat$  key for the right hand, and E/B, F $\sharp$ /C $\sharp$  for the left hand. Instead of posts, rods, screws, and stainless steel needle springs found on the modern clarinet, early clarinet construction includes brass pins, brass flat springs, and wooden channels built into the body to hold the keys, springs, and pins. Modern clarinets use rounded and complex Valentino, fish skin, or cork pads, while early clarinets use square pads that were made of a felt liner with a small piece of leather. Original mouthpieces were made out of wood, but a modern reproduction could be made out of wood (ebony, blackwood, or boxwood) or a type of composite material (resin, rubber, or plastic).

---

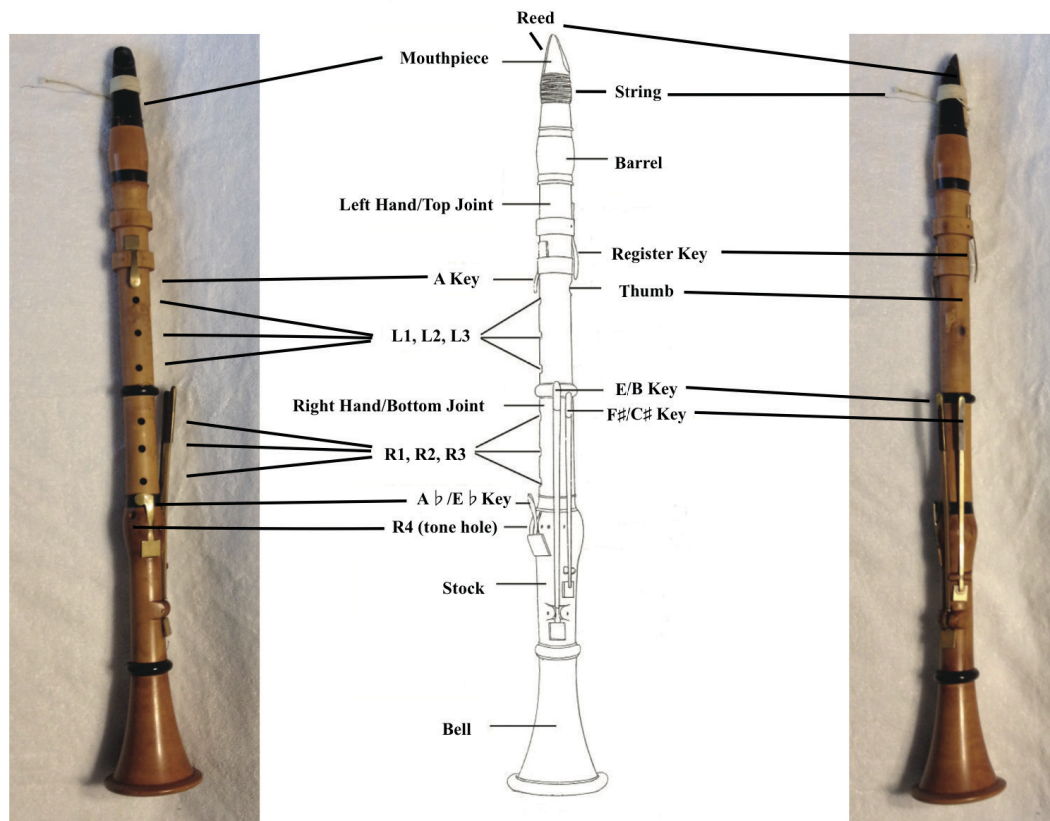
<sup>35</sup> Hoeprich, *The Clarinet*, 23.

Original wooden mouthpieces do not usually stand the test of time, and were easily damaged or warped.

Additionally, there are some other key differences found on the early clarinet. The weight of early clarinets is much lighter than modern instruments. They are also noticeably shorter than their modern equivalents. When held, one notices that the center of mass is at a different point, and there is no thumb rest. There are no rings and the tone holes are generally a little smaller in circumference. On the tenon joints, one should notice that there are no corks. Instead the tenon is usually wound with fine thread coated in beeswax. The reason for the lack of tenon corks is because boxwood swells much more than the modern hardwoods of granadilla, cocobolo, or rosewood. Cork would thus be inadequate in maintaining a lasting air tight seal or connectivity between joints.

### Diagram

The following Figure 5 diagrams all of the various sections of an early clarinet. The center illustration was originally taken from the Lefèvre *Méthode* and modified.<sup>36</sup>



**Figure 5 Diagram of an Early Clarinet**

### Assembly

Like modern clarinets, each piece should fit snugly into each other with minimal force. There should be a slight frictional tug between the joints and no flexibility either on a horizontal or vertical axis. If the joints are too loose, each piece may rock significantly back and forth or come inadvertently out of the socket. One can control the friction between each joint by either removing or adding additional string.

<sup>36</sup> Lefèvre, *Méthode de Clarinette*, Reprint, (Geneva: Minkoff, 1974), Plate 3.

String will be something one needs to buy. High quality cotton sewing string is favorable and can be added or taken away with ease. At some point, one may want to make a string with a wax coating to ensure better sealing between the joints. Making this wax laced string is easy. Melt some beeswax into the upper part of a double boiler and carefully add a bit of loosened string. Once cooled slightly and still soft and pliable, re-spool the string. Be careful to avoid burning oneself or letting the wax completely harden. If one runs out of string, Teflon tape can be used in an emergency.

If the joints are too tight, remove some of the string. It is advised to never use cork grease, as it will make the joints too loose.

### *Posture*

The playing posture of early clarinets is similar to modern clarinet. One should sit or stand in an optimal position that does not cause pain or discomfort while allowing for maximum breath capacity. Significant details about posture is discussed in all of the historical clarinet tutors and as an example, Lefèvre writes:

One must not hold the clarinet too high or too low; by holding it too high, one loses the ease of ascending, because the mouthpiece or embouchure which is not held in its natural position, produces a poor sound and prevents the high notes from being audible; those who lower both their clarinet and their head too much become tired, constrain the sound, lack grace and expose themselves to producing sounds that can resemble the cry of a duck [squeak].<sup>37</sup>

### *Hand Position*

Hand position is also similar to modern clarinet. The right and left hands are in the same places, and should cover the tone holes with the pads of one's fingertips. The pinky fingers have the greatest difference on the early clarinet. The left-hand pinky operates only two keys while the right-hand pinky operates one key and one tone hole.

---

<sup>37</sup> Jean Xavier Lefèvre, *Méthode de Clarinette*, Paris: 1802, trans. Eric Hoeprich, (2016), 2.

Because the finger spacing is very different than the modern clarinet, one may encounter a few problems in the first stages of playing. Just like on the modern clarinet, remember to keep the fingers relaxed and slightly arched. It is possible that one may notice that the fingers are even more relaxed and comfortable than on the modern clarinet. This is because of the smaller bore and the absence of heavy rings and keys. It is also possible that the fingers will misjudge the distance between each tone hole, and will not close them completely.

At no point should pain ever be experienced when playing the early clarinet. Similar to modern clarinet, if one experiences moderate discomfort, they should perform a self-assessment and self-prescribe any remedies to alleviate the pain. Be forewarned that there may be some minor discomfort due to the different hand shape and finger spacing between tone holes. Ultimately it should be similar to playing and switching between E-flat, B-flat, A, basset horn, or bass clarinet, and at no point should one have moderate pain. Frequent rests and muscle stretches are recommended for getting used to the different hand configurations.

Sometimes one may need to adjust the finger pressure and motion depending on the musical context. Lefèvre recommends that the fingers be treated like a “hammer” which helps with efficiency and quickness, along with allowing for a brilliant sound.<sup>38</sup> Although this is recommended in quick passages, one should also consider incorporating the modern technique of a smooth legato between each finger in softer and more delicate musical passages.

### *Thumb*

Because there is no thumb rest, one may wonder where to put the right-hand thumb. Lefèvre suggests placing the thumb underneath the instrument between the index and middle

---

<sup>38</sup> Ibid.

fingers<sup>39</sup>. While that may work for some, it is advised to put the thumb where it feels most natural for each individual. It can be higher or lower depending on each individual's unique body physiology.

There are some solutions if the lack of a thumb rest causes the weight of the instrument to be too heavy to hold and play. The instrument can be rested on the knee or the inside of the thigh. Just like on one's modern clarinet, be careful not to block the bell opening or the long tube notes will be flattened in pitch. Although there was no thumb rest on eighteenth and nineteenth centuries, one can make one at home to fit the needs of today's performers. Some professional early musicians have created their own. One suggestion includes taking a wine cork and cutting it in half or in quarters. Then by attaching it to the lower joint, just below the top tenon ring with a sturdy rubber band, will create a suitable thumb rest. Another option includes holding the clarinet at more of an angle to help give the thumb and hand more stability to naturally hold the clarinet up.

### *Pinkies*

The pinky keys and tone hole are very different from those on modern clarinet. On the Boehm system clarinet, one does not have to slide between keys because there is an optional duplicate key on the other hand. This is not the case for the early clarinet, and only one option exists for each note. This invariably leads to sliding and impossible intervals, despite many composers attempted avoidance of these specific intervals

The size and shape of the left-hand pinky keys will ultimately determine the difficulty of any sliding motion. If the spacing between each key is too far apart or not on the same horizontal level, sliding is nearly impossible. In this case, and in dire circumstances like

---

<sup>39</sup> Ibid.



transitioning between E/B and F $\sharp$ /C $\sharp$ , some have found success in wrapping their right thumb around the body to press the F $\sharp$ /C $\sharp$  key from underneath. Another solution is to quickly stop the sound along with moving the pinky finger quickly and naturally. Lastly, and depending on the instrument, one might be able to carefully bend the keys closer in line with each other, making sliding on the same plane of motion easier.

Sliding between right-hand pinky keys is even more difficult. Sliding from the A  $\flat$  /E  $\flat$  key to the F/C tone hole is problematic due to the difference in height between the key and tone hole. Sliding in the other direction, F/C to A  $\flat$  /E  $\flat$  is almost impossible. The only solution involves quickly stopping the sound and lifting the pinky normally. There is a good chance that neither interval connection will ever be smooth or comfortable. Depending on the instrument, a trick alternate fingering may be devised for A  $\flat$  /E  $\flat$  , including one suggested by Lefèvre.<sup>40</sup>

### *Reeds*

Finding two hundred old reeds is a myth and impossibility. Modern reeds will have to suffice and finding the right strength and shape is the key to a successful tone. If by some chance an acquired instrument comes with a mouthpiece with a very narrow window, reeds will need to be made from scratch. Sometimes an A-flat or E-flat clarinet reed, or even a severely modified B-flat clarinet reed could work. More often and practical, an acquired instrument will come with a mouthpiece that has an adequately sized window and table that fits the normal width of a B-flat clarinet reed. Because the table length is often shorter on an early clarinet mouthpiece, one may need to trim the butt end of a reed with a sharp knife or garden shears.

---

<sup>40</sup> Fingering suggestion for clarion *e*  $\flat^2$ , T L1 L2 L3 R1 R2 R4 (F/C tone hole) as found in Lefèvre, *Méthode de Clarinette*, 137.

Finding the right strength of reed is often the more difficult problem. Even Lefèvre suggests that reeds are often challenging to find. He notes that choosing a reed that is too hard or too soft will make a disagreeable sound.<sup>41</sup> Early clarinetists these days often use soft German-cut reeds, like the Vandoren White Master reeds. Although this seems too soft of a reed at first, one will want to use reeds in the 1½-2 range. This is due to the fact that early mouthpieces had a very open facing compared to that of modern clarinets.<sup>42</sup> Any harder strength of a reed will create problems in terms of clarity of sound and response of certain fingerings. While some might balk at the notion of using a reed that is a strength 1½, it is highly advised to not be tempted to use a harder reed, as this may cause problems in sound and tone production, especially when using cross fingerings. When using a lighter reed, it is important to remember to not bite and to loosen up the jaw and embouchure pressure.

### *No Ligature, but String*

On early clarinet mouthpieces, one may have noticed the grooves that are similar to German style mouthpieces. Like a German system modern clarinet, these grooves are for attaching the reed to the mouthpiece with string. A contemporary ligature for modern clarinet is anachronistic and unsuitable on the five-key clarinet. Any type of string will work but generally one should find a nice heavy but soft to the touch piece of butcher's twine, candle stick string, or yarn. Optimally the string will have several twisted strands, be able to hold a simple knot, and have a high tensile strength to prevent breaking or stretching.

At first, tying the reed to the mouthpiece seems like an impossible mission or magic act. There are many ways to tie the string which becomes unique to the individual. Ultimately one

---

<sup>41</sup> Ibid., 3.

<sup>42</sup> Lawson, *Early Clarinet*, 35-38.

will want to create a simple knot that not only holds the reed to the mouthpiece but prevents it from wiggling from side to side.

Here is one multi-step example of tying the reed with pictures. First, place the reed on the mouthpiece, and hold gently. Next, take the string and place it parallel to the side of the reed (Figure 6). Take the string while holding the end that was placed next to the reed and wrap it around the mouthpiece (Figure 7). Be sure to hold both the reed and string tight in this step, and one should be able to make seven to ten turns of the string around the mouthpiece. As one nears the end of the string, pause to adjust the reed tip into its proper place (Figure 8). Finally, tuck the end of the string that is left under a couple of the previous string crossings that were just wrapped (Figure 9) and pull tightly (Figure 10). This creates a simple knot around the reed and mouthpiece, thus ensuring the reed is held snugly. Tying a reed takes time and repeated practice to perfect. It is advised to go slowly and have patience.



**Figure 6 Tying a String Step 1: Hold the string tight and parallel to the reed and mouthpiece**



**Figure 7 Tying a String Step 2: Begin to wrap the string around the reed and mouthpiece. Aim for 7-10 wrappings.**



**Figure 8 Tying a String Step 3: When nearing the end of the string pull tight and pause to adjust the reed tip placement.**



**Figure 9 Tying a String Step 4: Carefully loosen the last wrap, and tuck the remaining length of string under.**



**Figure 10 Tying a String Step 5: Pull the strings tightly to secure the knot.**

### *Mouthpiece*

Although the mouthpiece is somewhat smaller than the modern version, its purpose and characteristics have not changed. As already discussed, one will need a mouthpiece that is not warped or chipped. It is encouraged to protect the top of the mouthpiece with a mouthpiece patch so that teeth marks are not embedded into the material which can eventually distort the baffle inside the wooden mouthpieces. The patch will also alleviate and minimize any discomfort caused by the sonic vibrations felt through the teeth.

### *Sound Production*

Creating a sound on the early clarinet is very similar to the modern clarinet. Like with the modern mouthpiece, one will use the same basic embouchure with the reed positioned over the bottom lip and the teeth on the top of the mouthpiece. Then curl the bottom lip slightly inward, close the lips around to create a seal, and use the teeth to hold the mouthpiece in place. By breathing deep and blowing into the instrument, one's air and lips will make the reed vibrate and create a sound. The recommended first fingering to try this on is either a chalumeau  $c^1$  or clarion  $g^2$  because the fingering is identical to the modern clarinet.



One may experience either a giant squeak or no sound during the first attempt. Modern players are used to a harder reed and high volume of air than what the early clarinet needs to make a sound. The squeak is caused by the reed reacting violently to the improper air and embouchure support. If no sounds are made, two possibilities exist as to why. One could be that the reed has too much air and is shutting down, or that the reed has not enough reed to vibrate. Usually the reed receives too much air from a modern player and will close completely. One solution is to try to lessen the volume of air or the diaphragmatic (abdomen) pressure when blowing. An additional solution involves loosening the embouchure to find the point where a note sounds in order to find the optimum jaw and lip pressure.

### *Air Support*

The air speed, volume, and pressure needed to make good sounds on the early clarinet is significantly less than the modern clarinet. Although, “less is more” in this case, one will still need to supply a constant and steady pressure to ensure that a continuous sound is made. This will help tone and interval tunings. One will never need to “push” hard, as they may have been previously instructed to do on the modern clarinet.

### *Embouchure*

Getting the fullest sounds on the early clarinet involves an embouchure that is much looser and relaxed than a normal modern embouchure. Both the jaw and teeth pressure is considerably less. When combined with softer reeds, one may find that they are prone to excessive biting while creating a pinched sound. Always take breaks in order to loosen up the facial muscles, especially if pain develops. After several weeks of playing, one’s embouchure should feel very stable, relaxed, and comfortable.

In addition to developing the outer lip embouchure, it is also important to refine the inner embouchure or oral cavity. One may need to adjust the oral cavity to make certain notes speak or tune better. Controlling this inner embouchure is the most critical during large leap intervals, cross fingerings, and altissimo notes. “Ahh, Eee, Ohh, Ooo and Knee” are useful phonetic shapes to experiment with in refining one’s tonal control.

### *Fingerings*

The fingerings of the early clarinet are a mixture of familiar and foreign finger combinations (see Figure 11). With only five-keys, most of the chromatic notes will need to be produced with a cross or fork fingering. A cross fingering is one where a tone hole is open while any of the successive tone holes are closed. A fork fingering is another term for a special cross fingering where the middle finger is open but the two surrounding fingers are closed. The modern Boehm system clarinet was developed (c. 1850) as a simple system to combat complex cross fingerings. This new fingering method created a system by which the lifting of each finger in succession produced a diatonic scale. For example, by removing each subsequent finger in ascending order from starting on low chalumeau  $f$  results in an F major scale. If this was attempted on the early clarinet, modifications to  $b \flat$  and upper chalumeau  $f^1$  will need to be made. Chalumeau  $b \flat$  requires a fork fingering where only the middle finger of the right hand is removed. This creates the fingering shape of T L1 L2 L3 R1 R3, whereas on the modern clarinet,  $b \flat$  is fingered with the fingering shape of T L1 L2 L3 R1. Similarly, chalumeau  $f^1$  is just as significantly different. On the modern clarinet, the fingering shape uses solely T, whereas the early clarinet fingering shape is T L2 L3 and may require some combination of right-hand fingers for tuning.

The most noticeable differences between early and modern clarinet fingerings include the notes for  $b, f^1/c^3$ , and  $b \flat /f^2$ , most chromatic notes, and most altissimo notes. Altissimo  $e^3$  is the same on both clarinets, and ‘open’  $g^1$  is nearly identical only with the minimal addition of using L2 for tuning.

All of the chromatic fingerings are foreign to the modern clarinetist. These special fingerings all involve various combinations of fingers not normally used in modern playing. As such, these finger combinations and connections between other intervals require much slow and concentrated practice to execute well.



### *5-Key Clarinet Fingering Chart*

The chart displays fingering patterns for a 5-key clarinet across four systems. Each system consists of a musical staff with notes and a corresponding row of ten fingering diagrams. The diagrams use black dots for fingers to be pressed and white circles for fingers to be lifted. The systems cover the following notes:

- System 1:** C4, C5, D4, D5, E4, E5, F4, F5, G4, G5.
- System 2:** A3, A4, B3, B4, C5, C6, D5, D6, E5, E6.
- System 3:** F5, F6, G5, G6, A5, A6, B5, B6, C6, C7.
- System 4:** D6, D7, E6, E7, F6, F7, G6, G7, A6, A7.

The fingering diagrams show various combinations of fingerings for each note, including standard and alternative techniques. For example, the first system shows fingering for C4 (thumb only), C5 (thumb, index), D4 (thumb, index, middle), and so on, up to G5 (all five fingers).

**Figure 11 Early Clarinet Fingering Chart**

### *Pitch*

When making first sounds on the early clarinet, one will notice that it sounds lower than the modern clarinet. Clarinets and all other instruments that play early classical music are pitched at  $a^1=430$  Hz. This differs noticeably from modern pitch where  $a^1=440$  Hz. All reproductions should be at this lower pitch level, however, some original instruments may have unique discrepancies. Some original instruments have been found to have a base pitch that is slightly higher at  $a^1=435$ , or even at modern pitch.

### *Tuning*

Because the early clarinet has only five-keys and eight tone holes, one will find that tuning certain notes and intervals is slightly more challenging than on the modern clarinet. The clarion register is the most stable and in-tune register whereas the chalumeau is the most difficult.

The chalumeau register has the most complex fingerings, and chalumeau  $b$ ,  $e \flat^1$ , and  $c \sharp^1$ , are the three worst notes on the instrument. Depending on the instrument, chalumeau  $b$  may or may not exist as a full fingered note. On most instruments, a half-closed tone hole or half-hole is also needed. The fingering is usually T L1 L2 L3  $\frac{1}{2}$  R1. Chalumeau  $e \flat^1$  and  $c \sharp^1$  use a complex set of finger combinations and one documented way is shown in the fingering chart (see Figure 11). It is forewarned that these fingerings generally produce a less full sound and are only approximate to the correct pitch. Because chalumeau  $e \flat^1$  and  $c \sharp^1$  are highly dependent on one's specific instrument, it is advised to modify the fingerings to match that instrument's peculiarities. Lastly it is recommended to find fingerings for 'open'  $g^1$  and chalumeau  $f^1$ , that are in-tune and pure since they are used quite frequently.

Lefèvre suggests that although certain fingerings can be adjusted by using different fingerings, one can also adjust the tuning with embouchure<sup>43</sup> (both inner and outer). Because the reed is lighter than normal, any minor variation of the jaw or lip pressure can aid in changing pitch. By tightening or lessening the pressure, the pitch is sharpened or flattened respectively.

One last way of modifying the tuning of certain notes involves adding a bit of beeswax to the underside of the tone holes. Just a small bit of wax can do wonders to change the tuning of certain notes that are generally too sharp or too flat. One can flatten notes by adding wax to the lower part of the next open hole. To modify the fundamental, one will need to place the wax inside the bore slightly,<sup>44</sup> akin to how modern repair technicians undercut the tone hole. Using wax to modify pitch is a safer alternative to sanding or undercutting the tone holes. Wax can be added or removed whereas sanding will only ever remove.

Additionally one should invest in a good electronic tuner to help the aural training of ears to create notes that are fundamentally in tune. Timbre discrepancies are often misread as pitch problems, which occur to a greater degree on the early clarinet compared to the modern instrument.

### *Altissimo*

In the beginning stages of learning the early clarinet and similar to the modern clarinet, the altissimo register can be one of the most unpleasant and different registers. Lefèvre mentions that “it is very difficult to control this register, and one can only manage with perfect knowledge of the fingerings and a confidence in managing with the reed and embouchure.”<sup>45</sup> What makes the early clarinet different from the modern clarinet are that the cross fingerings are vastly

---

<sup>43</sup> Lefèvre, *Méthode de Clarinette*, trans. Eric Hoeprich, 6-7.

<sup>44</sup> Lawson, *Early Clarinet*, 34.

<sup>45</sup> Lefèvre, *Méthode de Clarinette*, trans. Eric Hoeprich, 8.

different, the embouchure is softer in grip, and the inner oral cavity shaping is different. Any improper inner embouchure or oral cavity shaping will lead to squeaks or under sounds more easily. One should expect that high  $c\sharp^3$ ,  $d^3$ ,  $f^3$ ,  $c\sharp^3$ , and  $g^3$  are all going to feel unstable. It is helpful to use high  $e^3$  as a tonal home base for the development of the altissimo register as it should feel the most familiar to the modern player. Slow practice over time along with subtle embouchure flexibility training will help the altissimo notes become more stable and reliable.

### *6<sup>th</sup> Key*

Lefèvre's *Méthode* is originally written for an instrument encompassing an additional or sixth key for  $C\sharp/G\sharp$ . Like the modern clarinet this key is in the same place, L4, and is similarly shaped. If an instrument includes this sixth key, the chalumeau  $c\sharp^1$  is now easily playable, and the clarion  $g\sharp^2$  becomes a little easier to manage. Since most classical era clarinets have only five-keys, one should still be able to perform Lefèvre's *Méthode*, albeit with added patience and practice for these awkwardly fingered notes.

### *Tone and Timbre*

The tone and timbre of the early clarinet are both a softer and sweet tone. One may think that the tone is not quite as full yet more colorful. One may also notice that the early clarinet is able to produce many more subtle shades of soft.

Due to the many cross fingerings, the early clarinet creates a variety of timbres. It is highly advised to try and accept this uniqueness in the timbre. One must ignore the modern instrument goal of purposefully making each note sound just as full or with the same timbre as every other note. By embracing the unevenness of sounds, one will enjoy the richness of colors that the early clarinet is able to offer.

### *Articulation*

Compared to the modern clarinet, articulation on the early clarinet will sometimes seem much lighter and thus harder to control at rapid speeds. A light reed and the physical parameters of air and embouchure are the primary causes for this insecure sensation. After time and practice, one will be able to perfect the optimal tongue stroking motion.

Lefèvre, like other early clarinet tutors, describes and references articulation by comparing it to the string family's use of the bow. Modern and early clarinet articulation uses similar tongue motions with the syllable "Tû." He also mentions that "articulation is suited to all characters, and should be used with varying degrees; well controlled, it can change according to different phrases, melodies or virtuosic passages found in every sort of music."<sup>46</sup>

Lefèvre warns to "avoid moving the throat and chest" while articulating. He assumes that "those who play from the throat cannot manage fast passages" or have the agility "to synchronize with the fingers." He continues by mentioning that only an agile tongue is able to "put expression into a melody and into virtuosic passages" and "without articulating, such passages would naturally sound cold, shrill, and monotonous."<sup>47</sup> Although Lefèvre may be correct in saying that tonguing without the tongue is tiring, it may be useful to add puffs of air, "ha-ha," in addition to the tongue for added musical expression. By combining air and tongue to a slow yet articulated passage, a heightened sense of character and grace is created. If one only uses what Lefèvre instructs and for passages of a thoughtful, cheerful, or melancholic nature, the music can lose a sense of charm and will become what Lefèvre wished to prevent; cold, shrill, and monotonous.

---

<sup>46</sup> Ibid., 9.

<sup>47</sup> Ibid., 10.

### *Instrument Maintenance and Care*

Care for the early clarinet, just like for the modern clarinet, should be of the utmost importance. Since boxwood is more susceptible to cracking than modern instruments, more thought and energy must be made to take care of one's fragile instrument.

Water and a high humidity level are not boxwood's friend. It is recommended to swab frequently before putting the early clarinet away. Do not worry if one notices that the tenons look swollen after playing for a period of time. The instrument will return to normal after a short time. Craig Hill recommends that in addition to swabbing and wiping the instrument dry after use, one may have to let the instrument dry out for an hour or two before putting the instrument away in its case. Similar to modern instruments, one should never leave the early clarinet out for extended periods of time, as modern heating and air-conditioning units will ultimately dry the instrument out too much.<sup>48</sup>

Although modern clarinetists tend to avoid oiling their instruments, it is highly advisable to oil early clarinets. The oil helps to protect the bore both inside and outside from becoming waterlogged and swollen. Without this protective barrier, the clarinet is susceptible to splitting and cracking. It also can help make the early clarinet more vibrant and better sounding, and one should notice a drastic difference. It is advised to oil at least a few times a year and especially when one begins to notice that the keys are sluggish, the wood is more swollen than usual, or generally does not play or respond well. To oil the clarinet, add a small amount of almond or linseed oil to a separate cloth swab and pull the swab through the instrument a few times. Almond oil is believed to be a little better for the inside bore than linseed oil.<sup>49</sup> One may also take the oiled swab and rub it over the outside of the bore. It only takes a slight amount of oil,

---

<sup>48</sup> Craig Hill, "On Playing the Classical Clarinet," *Australian Clarinet and Saxophone*, 1, no. 3, (1998), (accessed January 11, 2017) 14.

<sup>49</sup> Lawson, *Early Clarinet*, 38.

and any excess will be noticeable due to the small amount that boxwood can absorb. It is recommended to take off the keys before oiling, since any oil that is spilled on the leather pads will cause them to dry out and become hard or brittle. By oiling one's early clarinet, they will help condition and protect the longevity of the instrument.<sup>50</sup>

Like moisture, boxwood instruments do not like extreme temperature variations. Since boxwood is susceptible to changes in temperature, care needs to be taken during periods of cold weather. The human breath at 98.6°F mixed with a cold exterior can lead to cracks and splits.<sup>51</sup>

Sometimes with drastic changes in humidity and temperature, the wooden channels that hold each key in place may cause the keys to bind or react slower than normal. Unless the problem rectifies itself or with oiling of the wood (inner and outer), sanding of the channel is necessary. It is recommended to take the key off and slightly sand the place that is binding. The same sandpaper used for reeds, #400 or #600 wet or dry, or a small hobby sanding file can be used. Knowing where to sand is critical. The extra pressure and rubbing of the key on the channel will create a black carbon spot on the specific spot to be sanded on the inner channel wall. It is cautioned to not take off too much material, as wood removed cannot be re-added. If too much material is removed, the pad will not close properly and can cause response issues.

Unlike modern clarinets, most early clarinets do not come with a hard case. If any case is provided, it usually supplied with one made of cloth or canvas. Cloth does not protect an instrument as well as a hard-shell case, and to prevent damage, care will need to be made when transporting. Sometimes a larger bag with a bit of padding is recommended in addition to the cloth case. Another option is for one to modify a small briefcase or a hard-shell case made for handguns with foam inserts to store the clarinets for extra protection.

---

<sup>50</sup> Hill, "On Playing the Classical Clarinet," 14.

<sup>51</sup> Lawson, *Early Clarinet*, 38.

Anton Stadler in his *Musick Plan* offers some great insight into the role one should have in playing, maintaining, repairing, and taking care of one's reeds and instrument. He offers the following advice:

Of the woodwind instruments, one must also add that the masters should know how to make the very necessary and customary reeds themselves and as soon as possible should instruct their pupils to make good reeds, because a performer will seldom progress very far on his instrument if he cannot make reeds himself. He should be able to repair his instrument with his own hand, that is "leather" and also "feather," for which the necessary tools such as good carving knives, small knives, files, screwdrivers, grind stone, small tongs, sealing wax, leather, string and the like are necessary. The woodwind instruments should also be cleaned frequently and well oiled because they respond more easily, especially in the summer and, at the same time, must be guarded against early deterioration. Because, if a wind instrument is not always in proper condition, so that all parts (pins, pegs) are well wrapped, all key covers secure and the reed responding correctly, then the player can not feel sure. His tone is uncertain, the bass whistles and the high notes scream. Even if the artist has a great deal of talent, taste and good delivery, his tone will nevertheless be bad to the ear of the attentive music lover. To the connoisseur it will be just as disagreeable as an attractive and artistically stylized, learned and entirely orthographically written composition which has been scrawled with poor ink on coarse paper and a miserable pen is to the reader accustomed to calligraphy.<sup>52</sup>

In conclusion, the early clarinet is not completely different than the modern clarinet. Although most of the fingerings and sound production differ from the modern clarinet, these differences will become second nature over time. With persistence, doubling on the early clarinet will be similar to the changes needed to play the E-flat, A, basset horn, or bass clarinet. Practice is key, and any further questions or explanations can be answered in any of the sources listed in this document. Just as this chapter only provides the basic introduction to early clarinets, the next chapter offers some of the basic performance practices one needs to incorporate in order to play in an authentic historical style.

---

<sup>52</sup> Anton Stadler, *Musick Plan* (1800), quoted and translated in Pamela Poulin, "Anton Stadler's Music Plan: A Translation with Introduction," *The Clarinet* 36, no 3 (2009), 38.



### Chapter 3: BASIC PERFORMANCE PRACTICE TIPS

In addition to understanding the basic technical and physical attributes about playing early clarinets, a basic understanding of historically informed performance practices needs to be addressed. This chapter includes a brief and basic guide of the most influential ideas necessary to emulate and execute when performing music of the classical era. For more information about specific concepts, refer to treatises and texts written on historical performing practice as listed in the bibliography.

#### *Slur=Diminuendo*

One of the most important performance concepts to learn is a slur marking is equivalent to a diminuendo. This concept is discussed throughout the treatises<sup>53,54</sup> and implemented by all modern period instrument performers and ensembles. Leopold Mozart suggests that “the first of such united notes must be somewhat more strongly stressed, but the remainder slurred on to it quite smoothly and more and more quietly.”<sup>55</sup> Essentially the performer would stress the beginning of each slur by playing it louder and adding length to the first note. The ending of the slur would then be more relaxed, softened, and slightly separated from the first note of the next phrase.

To practice this concept, it is suggested to take a pair of notes and practice stressing the first note while moving quietly and smoothly to the next note. As that habit gets easier, it is advised to move on to consecutive pairs of notes, and then to a three or four note grouping. See Example 3.1 for further help with this concept. In the example, the accent marks represent a

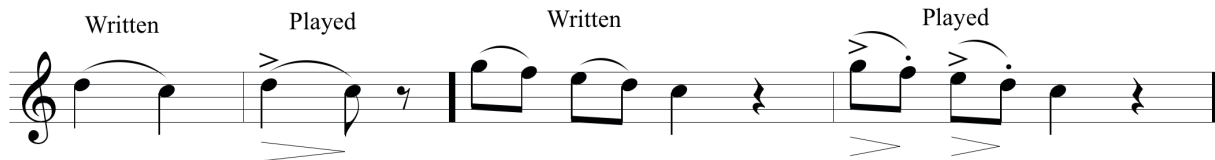
---

<sup>53</sup> Johann Joachim Quantz, *On Playing the Flute*, 1752, trans. Edward R. Reilly (New York: Faber, 1971), 123.

<sup>54</sup> Clive Brown, *Classical and Romantic Performing Practice, 1750-1900* (London: Oxford, 2004), 231.

<sup>55</sup> Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, trans. Editha Knocker, (London: Oxford, 1951), 123-124.

slight weight and length to the note, the staccato marks represent separation, and the diminuendo implies a decrease in volume.



### Example 3.1 Clarification of the Slur

There is one exception to this rule. Sometimes the melodic and harmony contour of the phrase does not warrant a decrescendo, but instead a crescendo. This is usually implied by long phrases of rising melodic intervals towards a cadence which are created for dramatic or climatic effect. In this type of phrasing, the first note under the slur will still have a little length and the last note would still be separated, but the overarching volume of the rising figure is progressively louder.

#### *Accentuation*

In classical phrasing, the performer was expected to accent or stress certain notes based on an implied practice rather than a notational practice. To give a note an extra accentuation was thought to be heightening the musical character and expression. Accentuations can be of both volume and length, and are always performed with subtlety. There are many instances where an accentuation or stress of a note is warranted including the beginning of slurs, the beginning of measures, large intervallic leaps, syncopated rhythms, and chromatic or dissonant notes.<sup>56</sup>

<sup>56</sup> Brown, *Classical and Romantic Performing Practice*, 29-58.

### *Rhythmic and Tempo Modification*

Often in eighteenth century music, the rhythmic execution of some types of melodies was modified depending on the various musical tastes of a region. *Tempo Rubato* was an implied musical quality that encouraged the performer to be less metronomic and add tempo variations to the musical line, all of which were more pleasing to the ear. Not only was a performer allowed to modify the tempo by either slowing down or accelerating a passage for large phrases over many beats, but also in smaller melodic units over one beat.<sup>57</sup>

In melodies comprising step wise intervals, the passage could have also been performed utilizing a concept known as *notes inégales*. The first note of each pair would be held slightly longer thus creating a dotted rhythm. Sometimes it would also be executed in reverse, where the first note of each pair is shorter, and the second notes has the longer value.<sup>58</sup> Printed dotted rhythms may also have been executed by over-dotting them.<sup>59</sup> All of these modifications to the rhythm drastically change the overall feel of a passage, and create a unique lilting or martial character.

Lastly, some musical passages necessitated employing rhythmic modification. Where there are multiple asynchronous lines occurring simultaneously, the performer was expected to employ a type of rhythmic synchronicity. For instance, if a composer wrote dotted figures in the melody and triplets in the accompaniment, one was expected to synchronize the dotted rhythm to match the triplet figure.<sup>60</sup> However not all theoreticians agreed, including Quantz.<sup>61</sup> Contrarily, and in passages that included a simple melody over an Alberti bass accompaniment, the keyboard performer was not always expected to play the accompaniment in the same tempo as

---

<sup>57</sup> Ibid., 375-414.

<sup>58</sup> Hoeprich, *The Clarinet*, 44.

<sup>59</sup> Brown, *Classical and Romantic Performing Practice*, 621-631

<sup>60</sup> Ibid., 614.

<sup>61</sup> Quantz, *On Playing the Flute*, 68.

the melody.<sup>62</sup> The left-hand was to generally play consistently in tempo, while the right-hand could employ various phrasing modifications, including *Tempo Rubato*. This type of implicit rhythmic asynchronicity sounds jarring to modern ears, but nonetheless creates a unique sonic palette and character than harkens to the classical sensibilities of good taste.

### *Meter Hierarchy*

In classical music, the hierarchy of a measure is a key concept. All of the treatises and methods emphasize the importance of a performer knowing the bar hierarchy for reasons of added emphasis and expression, where each type of meter elicits a different organization and feeling. The most important and loudest part of a measure is the first beat, while the last beat is always the softest and weakest. In measures of four, beat one is strongest, followed by beat three, beat two, and lastly beat four. In triple meters, beat one is still the most important with the other two beats even weaker than in duple meters.<sup>63</sup>

Relating to meter hierarchy are the subject of pickup notes. Referenced additionally as upbeat and anacrusis, these notes usually precede the downbeat of a phrase. Akin to poetry, they were unstressed and had a slight separation due to their placement on the weak beats of the bar. The only exceptions when pickup notes could be accentuated were when they were marked by an articulation symbol, such as a staccato marking, or preceded by rests.<sup>64</sup>

### *Ornamentation and Embellishment*

Volumes upon volumes of texts exist on how to accurately and effectively ornament or embellish a passage of music. Several important and prominent ornamental figures include the *appoggiatura*, *gruppetto*, and *trill*. Although ornamental figures tend to be printed on the page,

---

<sup>62</sup> Colin Lawson and Robin Stowell, *The Historical Performance of Music: An Introduction*, (Cambridge: Cambridge, 1999), 64-66.

<sup>63</sup> Brown, *Classical and Romantic Performing Practice*, 19.

<sup>64</sup> *Ibid.*, 178-179.

the performer was also expected to be able to add, with good taste, various ornaments and embellishments at sight. This habit of adding something extra to the music prevailed throughout all western music until the late Romantic period, when music became stricter in terms of being faithful to the printed score.

The successful execution of ornamentation takes time, experimentation, and practice to learn what was described as, and considered to be, good taste. It was understood that ornaments and any extra notes were to be subservient and supplementary to the original and primary melody. When learning about ornaments, it is advised to be conservative in approach to build style and confidence before adding more fanciful adornments. By reading the treatises and listening to historically informed groups, one can train the ear to develop an idea of what comprises tasteful ornamentation.

One type of ornamental figure featured in the classical era was the *appoggiatura*. It was written out as a grace note before the main note. It was sometimes referenced as a *portamento* and executed as a small gliss between notes. Generally, these special notes were of melodic and harmonic importance, and should be executed with grace. Performed on the beat, they had the value of half the rhythmic value of the following note, two-thirds of the value when they exist on dotted notes or half notes when in triple meter. They were approached from both above and below, and when approached from below, they were usually a half-step. The similarly written *acciaccatura* differed only slightly, and was performed before the beat. Quantz suggests that an *appoggiatura* could also be passing and exist before the beat, especially in faster tempi or quicker rhythmic figures.<sup>65</sup>

As a modern performer on early instruments, it takes patience and practice to execute the “little notes” well. One must determine when it is appropriate to add an extra grace note, and

---

<sup>65</sup> Quantz, *On Playing the Flute*, 93.

whether a grace note is before or on the beat. The solutions are found by exploring the treatises, and listening to performers in the field. For example, Lefèvre describes how to execute the “little notes,” and advises to never use a grace note to start a melody, or on notes preceded by long silences.<sup>66</sup> Example 3.2 shows one example of how to execute an *appoggiatura*. In the example, the grace notes are written out with longer valued notes, and are played with classical phrasing marking symbols for tenuto with an accent, staccato, and diminuendo.

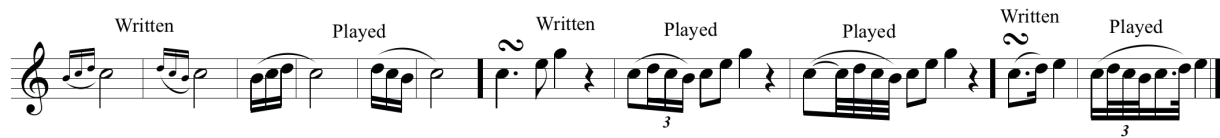


### Example 3.2 Realizations of an *Appoggiatura*

Another type of common ornament is the *gruppetto* or otherwise known as a turn. It is an ornament comprised of three or more notes alternating in a turning motion. When they occur before the primary note, the notes are printed as multiple little notes and if the turn occurs after the beat, the musical symbol, ~, is used. Lefèvre makes the claim that in order to properly execute turns, one must relate the execution to singing rather than looking them up in a manual.<sup>67</sup> By thinking of the turn as part of an organically created melody, a performer is helped in finding the optimal balance between expression and exercise. Example 3.3 demonstrates several different possible realizations of the *gruppetto* figure.

<sup>66</sup> Lefèvre, *Méthode de Clarinette*, trans. Eric Hoepfich, 11-12.

<sup>67</sup> *Ibid.*, 13.



### Example 3.3 Realizations of a *Gruppetto*

Trilling in classical music is much more of an organic expression than what has become common place in the Modern era. Performers today tend to alternate between two notes, start on the lower note, and shake at a continuously rate of high velocity. In the classical era, *trills* were executed with a more natural and organic musical shape, and were not rhythmically consistent. They started slow before accelerating, and could begin from above, below, or on the primary note. All of the treatises have prominent discussions about the execution of a *trill* along with providing notational exercises. *Trills* usually began with a stressed *appoggiatura*, and were executed from the above note. *Trills* frequently ended with a *Nachschlag*, or turning figure. These *trill* completions occurred especially at prominent cadences and ends of phrases. *Trills* were indicated by many symbols including, *tr*, +, ♪, or ♪, and had a variety of long and short durations. Lefèvre uses ♪ to imply a short *trill*.<sup>68</sup> In quicker tempi, *trills* were executed faster whereas they were much slower and varied in relaxed tempi. Example 3.4 showcases a few different possibilities when executing a classically informed *trill*.



### Example 3.4 Realizations of a *Trill*

<sup>68</sup> Ibid., 12.

### *Improvisation*

When it seems appropriate, it is generally understood that the performer would be able to improvise and embellish the music further than simply adding more ornaments. In repeated passages, the case for improvising at sight is more significant. Embellishing was necessary as it was very distasteful to play a passage the exact same way twice. Modern players only use different dynamics or phrase shaping to alter a phrase, but in the classical era, the performer was allowed to even improvise over the original melody. Some strategies of improvisation included filling in intervals between skips and leaps with a scale or glissando, adding arpeggios or intervals related to the chord, or even inserting chromatic and dissonant notes for expression. “Extempore elaborations,” as Colin Lawson defines this process, are utilized most often in slow movements.<sup>69</sup> Finding what is tasteful and in good taste ultimately took a considerable amount of experimentation, experience, and time to master.

### *Articulation*

Just as there are a multitude of sources and opinions about ornamentation, there are an equal trove of sources that discuss articulation. In the eighteenth century, articulation was the subject of much debate and countless pages in treatises offer examples of how to articulate a passage. A melody would only sound stylish if proper articulations were employed. Modern performers do not always or exhaustively employ these variations, but tend to rely on the same common articulation patterns.<sup>70</sup> When articulation symbols and phrase markings are printed, they were generally adhered to. Conversely when the music is left blank it was understood that the music was to be changed with the performer adding their own articulations. In this way, the

---

<sup>69</sup> Lawson and Stowell, *The Historical Performance of Music*, 71.

<sup>70</sup> Hoeprich, *The Clarinet*, 44.



performance was always varied depending on one's musical mood and characteristic of expression.

Lefèvre highlights four types of articulation including the slur, slur with staccato marking, stroke, and staccato (see example 3.5). The slur (*le coulé*) contains only an articulation at the beginning, and can be executed well by using the syllable “tu.” This slur is equivalent to a diminuendo and implies a certain musical shaping at beginning and end of the passage. The articulation that looks like a slur with a staccato marking implies a soft tonguing on each note. The syllable to use for its execution is “du”. The stroke and staccato markings are similar articulations, and vary with the changing the amount of weight and space between each note. The stroke (*detaché* or *coupé*) is to be played short, with an accent, and with considerable weight. The staccato (*piqué*) varies in that it is less forceful, played lighter, somewhat longer, and with less of an accent.<sup>71</sup>



### Example 3.5 Lefèvre's Articulation Choices

Often in his sonatas, Lefèvre was not consistent with his articulation, and sometimes used both the stroke and staccato interchangeably. In these situations, the performer is instructed to decipher and determine which articulation to use based on musical mood and implied affect.

### Tempo

Finding the right tempo and feeling for a musical work are two key elements of classical period interpretation. By using the smallest note values contained throughout a work, will help

<sup>71</sup> Lefèvre, *Méthode de Clarinette*, trans. Eric Hoeprich, 9-10.

one find the approximate tempo. For quicker movements like an *Allegro*, Lefèvre suggests that the characteristic tempo is filled with brilliant nuance, and balanced virtuosic passages that are agile and precise.<sup>72</sup> For slower tempi, like an *Adagio*, *Andante*, or *Largo*, Lefèvre suggests that these are the most difficult to perform. Because tempo definitions are all so varied, a performer will need to find a tempo that allows for a variety of speeds and affects. Performers were asked to keep the purity of sound, and create heightened expressions of beauty, nobility, melancholy, sorrow, or elegant nuance.<sup>73</sup> Because of the more florid notes and consecutive *trills*, modern performers are often tempted to play ornaments more rapidly, however this would be considered without style and in bad taste. It is instead advised to consider that ornaments are organic shadings of musical phrasing and only an example of one's heightened expressivity.

### *Cadenza and Eingang*

In classical works, it was expected that one be able to create cadenza like figures at will. All of the sources describe many ways to create cadenzas, with some offering specific suggestions depending on the original notes and key. Quantz<sup>74</sup> and Agricola<sup>75</sup> both discuss creating cadenzas at length. Implementing a cadenza usually occurs over 1 6/4 fermatas and can be both long or short, depending on the musical context. It was expected that a cadenza would contain some element of the original work, including a reference to certain melodic or rhythmic passages. Often it was encouraged to change the material in new and unexpected ways. By creating sequences and harmony shifts to major or minor modes, the effect becomes more successful than just repeating the melodic figure in the exact same way. The performer was expected to play these cadenzas with a sense of tempo flexibility and rubato. Generally, all

---

<sup>72</sup> Ibid., 16.

<sup>73</sup> Ibid., 15-16.

<sup>74</sup> Quantz, *On Playing the Flute*, 179-195.

<sup>75</sup> Johann Friedrich Agricola, *Introduction to the Art of Singing*, 1756, edited and translated by Julianne C. Baird, (Cambridge: Cambridge, 1995), 205-215.

cadenzas were executed in one breath and should demonstrate one's inner musicality and virtuosity.

The *Eingang* is a shortened cadenza used in Mozart's music. The primary function of an *Eingang* is to offer a performer a short passage to improvise while also acting as a transitional tool to lead into the next musical passage. *Eingänge* usually only occur on dominant chords before transitioning back to the tonic and the principal theme.<sup>76</sup>

### *Repeated Passages*

In classical works, repeated passages are vast and plentiful. In movements that follow the traditional sonata allegro form, it was expected to repeat the exposition, development and recapitulation. In modern performance practice, only the exposition is ever traditionally repeated with many performances offering no repeat at all. In traditional dance and rondo movements, all repeats were always taken.<sup>77</sup> Because playing the same passage twice can be monotonous, it was assumed that the performer would alter their execution of repeated passages. One would be able to vary the passage by using various strategies including altering the dynamics, adding more or less rubato, inserting more ornaments, embellishing melodies and rhythms, and by improvising.

### *Research and Editions*

Delving into the historical performance practice of classical music may seem like a daunting idea to the uninitiated. More and more printed scores, books, papers, and audio sources are becoming easily accessible via the internet which can be overwhelming to a novice for not knowing where to start or having to sort through a large collection of materials. Something to consider when investigating an edition, whether musical work, book, treatise, or tutor, is the

---

<sup>76</sup> Frederick Neumann, *Ornamentation and Improvisation in Mozart*, (Princeton: Princeton, 1986), 264.

<sup>77</sup> Sandra P. Rosenblum, *Performance Practices in Classic Piano Music: Their Principles and Applications*, (Bloomington: Indiana University, 1988), 71-74.

stemmatic filiation of a resource. Stemmatic filiation is the study of the editorial changes that have been made over time.<sup>78</sup> Investigating the history of a particular resource will lead to an understanding of the composer's intentions and possible performance interpretations. Even with substantial research, "the composer's intentions may be obvious, yet detailed study can often lead to different interpretations."<sup>79</sup> Colin Lawson highlights this necessity for a sense of curiosity to learn by stating:

Period performance comprises -- of necessity -- a mixture of factual knowledge and educated guesswork but also that close observance of theorists' rules is no substitute for artistry, taste, and musical intelligence in bringing a performance to life; for then, as now, performers have been admired for what they as individuals brought to the music, and it is with them that the final responsibility for convincing historical performance must rest.<sup>80</sup>

*From Nuance and Expression to Good Taste*

As a summary to this chapter, there are a myriad of elements that one can utilize in creating a performance of good taste. By incorporating these key ideas into one's playing, one will heighten the sense of musicality and expression. It is important to remember to vary the dynamics, articulation, shaping, and pacing of a phrase and that ornaments are only a decoration of the musical phrase. One way to grow musically is to experiment and never play the same phrase exactly the same. Varying the musical nuance should feel completely natural, almost similar to breathing, speaking, or singing. The best expression and musical characters are created from an organic perspective and a heightened sense of imagination. Ultimately by following these guidelines, one will create a historically informed performance of good taste.

---

<sup>78</sup> James Grier, "Musical Sources and Stemmatic Filiation: A Tool for Editing Music," *Journal of Musicology*, 13 no. 1 (Winter 1995) <http://www.jstor.org/stable/764052>, accessed January 1, 2017, 73-102.

<sup>79</sup> Hoeprich, *The Clarinet*, 95.

<sup>80</sup> Lawson and Stowell, *The Historical Performance of Music*, xii.

## Chapter 4: LEFÈVRE SONATAS- A DETAILED GUIDE

This chapter presents a detailed self-teaching guide with practical exercises for help in learning the twelve sonatas from Jean Xavier Lefèvre's *Méthode de Clarinette* (1802). All twelve sonatas have been carefully recreated, edited and codified into a score fit for modern performance. Only minor alterations for corrections to mistakes and clarity have been made (see Errata in Appendix A). Unlike other modern editions, most of the formatting, including page layout and articulation stays true to the original source yet some rhythmic figures have been changed to fit modern notational beaming practices.

Although Lefèvre wrote the sonatas with several instrumental configurations in mind, this new score has been written utilizing any pair of similarly pitched clarinets including ones in C, B-flat, or A. Lefèvre originally wrote them for C clarinet and a simple bass line. If a B-flat clarinet was used, it was expected that the bass line was to be transposed. As for the instrumentation of the bass line, it was most likely performed on cello by the teacher.<sup>81</sup> Due to the bass line configuration being unlikely today, the lower part has been updated and transposed to treble clef, thus make playing with a friend or teacher easier.

Before each sonata, a practical self-teaching guide has been provided to help one learn and master each sonata. Every movement of these sonatas is provided with written out musical exercises and text explanations of various new or difficult fingering patterns for that piece. Included are basic solutions to common problems relating to fingerings, embouchure, articulation, air support, and sound quality. Additionally, performance practice comments have been made clarifying matters of ornamentation, improvisation, *tempi*, repeats, articulation, style,

---

<sup>81</sup> Colin Lawson, "Playing Lefèvre's Clarinet Sonatas," (Clarinets & Saxophone Classics), <http://www.clarinetclassics.com/education/playing-lefevre-sonatas/>, (accessed April 4, 2017).

and affect. Throughout the guide, self-assessment questions (SAQ) are inserted at various places to help remember important concepts.

It is advised to read the commentary and play through the corresponding exercises before attempting to learn any sonata movement. Play through each exercise at a slow tempo until each pattern is comfortable. The specific metronome markings are suggestive and have been derived from a comparative study of major recordings. If further questions arise, refer to previous chapters, or seek out answers in the multitude of resources referred to in this document. The easier movements should take no more than a week to master, while some of the later sonatas may take a week to learn one specific movement.

The methodology of the critical guide is one that follows standard pedagogical practices. It is organized by the following divisions; **Patterns**, **Tricks/Tips**, **Performance Practice**, **Ornamentation**, and **Other Thoughts** and the musical **Exercises** are found after the bulleted text. Each section contains information relating to specific technical or theoretical ideas to improve one's physical playing and musicianship. The commentary and exercises for each respective movement are found before the complete sonata score. Colloquial writing is used throughout to aid in providing a method of self-discovery.

The **Patterns** section demonstrates how to use the exercises to learn new fingerings. Only fingerings that are new to the modern clarinetist or any fingering combinations that are difficult and unique to the early clarinet are utilized. The **Tips/Tricks** section offers helpful information to improve these new fingerings, adjusting sound quality, fixing embouchure, clearing up articulation, and aiding possible tuning deficiencies. The **Performance Practice** and **Ornamentation** sections clarify and remind key concepts needed to realize, execute, and perform the sonatas in a historically informed way. The **Other Thoughts** section includes

further suggestions and reminders that are not covered in the previous categories. The musical **Exercises** are crafted material found in the original sources to improve technique, tone, tuning, sound, articulation, and other key performance practice concepts.

Similar to Lefèvre's sonatas, this critical commentary was created in a logical and progressive manner. The goal of these supplemental materials is to help one's journey in learning any new finger patterns, resolving possible questions, and offering any insight into executing various performance practice concepts. By perfecting these new skills, one can gain full advantage of peering through the historical looking glass.

## *Sonata No. 1 in C Major*

*Allegro Moderato* ♩ = 120

### Patterns

- The early five-key clarinet utilizes many cross and fork fingerings. Use the preliminary Exercises 1.1–1.4 to become familiar with the fingerings for the forked clarion  $f^2$ , Exercises 1.2, 1.4 for the high clarion  $c^3$ , and Exercises 1.5–1.6 for clarion  $f\sharp^2$ .
- Performing in the altissimo register is slightly different from the modern clarinet. Altissimo  $d^3$  is similar to the forked clarion  $f^2$ , but with the removal of L1 and the addition of the A ♭ / E ♭ key. Use Exercise 1.7 to aid in finding the proper oral cavity.

### Tricks/Tips

- Most of these special cross and fork fingerings require certain voicing considerations for response, and are usually helped with flexibility in air flow, outer or inner embouchure alterations, or added fingers.
  - 90% of the time the solution involves making a slight change to the inner embouchure or oral cavity. Tell yourself to “put the sound in your nose, think any French phonetic, or pretend to say the word *Knee*.”
  - Consider using less air pressure until the desired clear sound is created.
  - High  $c^3$  often requires an additional finger(s) to help both tuning and response. Adding R3 and the A ♭ / E ♭ key may help.



## Performance Practice

- Slurs=Diminuendo! Slurs are louder/longer in the beginning of the slur and softer/shorter at the end. Exercises 1.8–1.9 will help incorporate this very important concept of the Classical style. The first measure is how it is historically written, and the second measure is how it would be notated today. Tenuto marks indicate weight and length, whereas staccato marks indicate separation.
- 4/4 Meter Hierarchy. Strong to weak beats: 1, 3, 2, 4.

## Ornamentation

- Exercise 1.10 is a helpful clarification of how to execute the *gruppetto* or turn.
- Exercises 1.11–1.12 are helpful clarifications of how to execute a *trill*.
  - The beginning of a classically executed *trill* is usually longer in length at the beginning and it organically becomes faster before resolving. A completion figure or *Nachschlag*, is also usually added.
  - Trilling between  $f^2$  and  $e^2$ , as demonstrated in Exercises 1.12, is onerous at fast speeds. After the first alternation of notes, it is acceptable to use an alternate fingering to help smooth the pattern. Try removing R3 for  $f^2$  and only use T RK L1 L2 L3 R1 when alternating between  $f^2$  and  $e^2$ . This fingering is somewhat useable but notice that the sounding note for  $f^2$  may sound more similar to an  $f^\#$ . At a fast-enough finger speed, this incongruity is unnoticeable.

## Other Thoughts

- Dynamics
  - Although there are no printed dynamics, the music is generally performed moderately loud or strong. Use your inner musician to come up with a musical scheme by which you vary the dynamics over the harmony shifts.
- Repeats
  - During the repeats, feel free to change the dynamics, alter the articulation, and add some improvised ornamental *trills* or turns.

## Sonata 1.1 Exercises

The image displays twelve musical exercises, numbered 1.1 through 1.12, arranged in six rows. Each exercise is written on a single staff in treble clef. Exercises 1.1 through 1.7 are in 4/4 time, while exercises 1.8 through 1.12 are in 3/4 time. The exercises include various musical notations such as whole, half, quarter, eighth, and sixteenth notes, rests, and accidentals. Some exercises feature slurs, ties, and dynamic markings like *tr* (trill) and *tr* (trill). Exercise 1.10 includes a fermata over a whole note. Exercise 1.11 includes a trill over a quarter note. Exercise 1.12 includes a trill over a quarter note. The exercises are designed to be played sequentially, with the first exercise (1.1) starting on a whole note and the last exercise (1.12) ending on a whole note.

## Example 4.1 Exercises for Sonata No. 1, mvt. 1

*Adagio* ♩ = 60

### Patterns

- Getting familiar with leaps to or from special fingerings takes time and practice. Use Exercises 1.13, 1.15, and 1.17 to help solidify the fingerings for high  $c^3$ , and  $f^2$ .
- $G^\sharp$  in any register requires very different fingerings on the early clarinet. Use Exercises 1.14 and 1.16 to help become familiar with these unique fingerings.
- The connection from clarion  $b^1$  to  $c^\sharp^1$  may seem impossible due to the lack of an alternate right hand key because both notes are fingered on the left side. Exercise 1.18 will help you to learn how to negotiate these fingerings by quickly picking up the LH pinky to change keys. With repeated practice, you may eventually try to slide between the two keys.
- Clarion  $b \flat^2$  is a similar fork fingering but of the left hand. Use Exercise 1.19 to help incorporate this new fingering.

### Tricks/Tips

- Remember that all special fingerings may require an alteration of the air or embouchure to speak clearly.
  - It is advised to embrace the unique timbre that these notes make as it adds a certain charm to the sound quality of the early clarinet.
- Depending on your instrument, sliding from the E/B key to the  $F^\sharp/C^\sharp$  key may be impossible.
  - Consider using your right-hand thumb to reach across the back of the instrument and trigger the key  $F^\sharp/C^\sharp$  in coordination with removal of the LH pinky for the E/B key.

## Performance Practice

- Remember, slur=diminuendo!
- Elements of syncopation may add slight agogic accents shown in Exercise 1.17.
- Keep in mind the meter. Beat 1 is important, 2 is not!
- In general, any ornamental figure is realized more slowly in *Adagio* movements.

More elaborate embellishments and improvisations are highly encouraged in slow music.

## Ornamentation

- Exercise 1.20 will help clarify the “little” or grace notes, often called *appoggiaturas*.  
The “little notes” receive half of the value of the connecting note.
- Exercise 1.21 is another helpful clarification of *trills* and one possible embellished *Eingang* cadenza figure.

## Other Thoughts

- Dynamics
  - The 2<sup>nd</sup> movements of Lefèvre’s sonatas are generally a little softer and more intimate.
- Repeats
  - During the repeated sections, consider adding further embellishments. By experimenting, this adds additional nuance to the music, highlights any limitations in technique, and helps develop a sense of good taste.

- Affect
  - This movement is in the relative minor tonality (*ton relatif*) and necessitates a different sonic character. Consider altering the air in terms of volume and velocity to shape notes, allowing for a certain warmer, darker, or melancholic character.

### Sonata 1.2 Exercises

The image displays a musical score for 'Sonata 1.2 Exercises' across three staves. The first staff contains measures 1.13, 1.14, and 1.15. The second staff contains measures 1.16, 1.17, 1.18, and 1.19. The third staff contains measures 1.20 and 1.21. The music is written in a single melodic line on a treble clef staff with a key signature of one sharp (F#). The time signature is 3/4. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. Measure 1.18 features a 'V' marking above the staff. Measure 1.21 includes a fermata over a half note. The exercises focus on melodic contour and phrasing.

### Example 4.2 Exercises for Sonata No. 1, mvt. 2

## **Rondo** ♩ = 100-104

### **Patterns**

- Rather familiar to modern clarinetists, ‘open’  $g^1$  is different by the addition of L2.  
Use Exercise 1.22 to help become familiar with this throat tone fingering.
- Exercises 1.23–1.24 continue to reinforce  $f^2$  and  $f\#^2$  while developing your sense of chromaticism.

### **Tricks/Tips**

- Remember to adjust your air and inner embouchure to allow the fork and cross fingerings to speak and resonate.
- Depending on the instrument ‘open’  $g^1$  may also require a finger or two in either hand to help with sharpness issues. Work with a tuner to find one that works well on your instrument.

### **Performance Practice**

- Pickup notes are a very important Classical style concept. Unlike in Modern performance practice styles, they are generally weaker dynamically. This is due to the beat hierarchy of the music, and the fact that pickup notes are usually placed on the weaker part of the beat. Exercise 1.22 will help redefine this sound musical concept.

### **Ornamentation**

- Remember that the “little note” is generally half the value of the connecting note. It is generally placed on the beat, but sometimes depending on the mood, speed, and melodic affect of a work, it is placed just slightly before the primary beat. Both ways have been indicated in Exercise 1.25.

## Other Thoughts

- Dynamics
  - The 3<sup>rd</sup> movements of Lefèvre’s sonatas are generally a little more jovial and exciting. Although there are only a few printed dynamics to indicate the “shape of a line” where it grows or softens, feel free to add more dynamic contrast in similar places.
- Repeats
  - The 3<sup>rd</sup> movements also tend to have more elaborate and confusing repeat markings. This movement is in rondo form, and has the following shape: A (mm. 1–20) B (mm. 21–33) A (mm. 1–20).

## Sonata 1.3 Exercises

1.22

(*mp*) (*mf*) (*mp*) (*mf*) *simile*

1.23

1.24

1.25

**Example 4.3 Exercises for Sonata No. 1, mvt. 3**

## Sonata No. 1

Allegro Moderato

Jean Xavier Lefèvre

8

16

24

32

Adagio

Ton Relatif

8

Example 4.4 Sonata No. 1, mvt. 1 and mvt. 2, (mm. 1–14)



## Sonata No. 1

25

29

35

Rondo %

cresc.

cresc.

Fine

D.S. al Fine

Example 4.5 Sonata No. 1, mvt. 2 (mm. 15–40), and mvt. 3

## ***Sonata No. 2 in A Major***

***Allegro ma non troppo*** ♩ = 128-132

### **Patterns**

- Are you becoming more familiar with some of the clarion fork and cross fingerings?  
Use Exercises 2.2–2.3, and 2.6–2.9 to continue refining your finger patterns.
- The connection between clarion  $c^2$  and  $d\sharp^2$  or  $e^b^2$  is very problematic, since the RH pinky has to move from the R4 tone hole and onto the R4 key. Use Exercises 2.5 and 2.6 to help master this pattern.

### **Tricks/Tips**

- Although Lefèvre suggests an alternate fingering like T RK R1 R2 R3 L1 L2 L4 (tone hole)<sup>82</sup> or T RK R1 R2 R3 L1 L2 R4 (E/B key), it may be easier to slide or to quickly pick up and move your finger while simultaneously stopping the air to achieve this awkward interval.
- Remember that if something is too difficult at first to execute, be sure to work on the patterns slowly before quickening. If you rush your learning curve and the fingering coordination is sloppy, progress will become hindered in later sonatas.

### **Performance Practice**

- Sonata No. 2 includes many examples of pickup notes. Use Exercise 2.1 and 2.6 to help practice this concept. Beat 1 is more important than the pickup.
- SAQ: Are you remembering to decay underneath a slur?

---

<sup>82</sup> Lefèvre, *Méthode de Clarinette*, trans. Eric Hoeprich, 5.

## Ornamentation

- Exercises 2.2, 2.3, 2.4, 2.10, and 2.11 continue to clarify the realization of ornamental figures including, *appoggiatura*, *trill*, and *gruppetto*.
  - These helpful clarifications are only one way to realize a figure and you may discover a personal or unique way to execute them.
- Remember ornaments are not the focus of the melody, they are only an accessory.

## Other Thoughts

- Dynamics
  - This is another Sonata that lacks printed dynamics, so can you add your own?
- Repeats
  - In modern music theory, the exposition in traditional sonata allegro form work is the only section that is usually repeated. Have you noticed that the development and recapitulation are also to be repeated?
  - In the repeats, remember that adding similar ornamental figures or filling in notes between leaps adds variety and extra nuance to the musical shape.

### Sonata 2.1 Exercises

The image displays musical notation for exercises 2.1 through 2.11, arranged on three staves. Each exercise is labeled with a boxed number above it. The notation includes various musical symbols such as notes, rests, slurs, ties, and ornaments (appoggiatura, trill, gruppetto). Exercises 2.10 and 2.11 feature a fermata over a note. The exercises are written in a single staff, likely for a piano or guitar.

### Example 4.6 Exercises for Sonata No. 2, mvt. 1

*Adagio* ♩ = 60

### Patterns

- Several notes on the early clarinet are nearly impossible to create. The first of these nearly unplayable notes is the chalumeau *b* natural, and it is one that is frequently needed and the most difficult to play. It is highly likely that Lefèvre's fingering suggestion<sup>83</sup> will not work, and the optimal solution is to half-hole the R1 tone hole. This will take practice to find the optimal finger placement, fingering coordination, and tuning. Use Exercises 2.12–2.13 to aid in practicing this odd fingering.
- Another set of cross fingerings that are frequently needed on the early clarinet are for the chalumeau *f*<sup>l</sup> and *f*<sup>#</sup><sup>l</sup>. Use Exercises 2.13–2.15 to help become more familiar with a new way of fingering a familiar note.
- Although there are many special fingerings unique to the early clarinet, there are also many fingerings that are very similar to those on modern instruments. Exercises 2.16–2.21 will help add notes of similar modern fingerings while reinforcing some of the cross fingerings already learned.

### Tricks/Tips

- There are a few different ways to half-hole a tone hole. You will need to experiment in partially covering the tone hole with the pad of your finger tip. A finger can be placed to the left, right, top, or bottom of the tone hole to partially close the hole.
- When playing the chalumeau *b* natural, it is wise to try and sing the interval. Use the vocal intervals like, Do–Ti (*c*<sup>l</sup> – *b*) or Do–Mi–Sol (*g* – *b* – *d*<sup>l</sup>) as part of a G major arpeggio to help ingrain the tuning for *b*. Try to strive for a good approximation since

---

<sup>83</sup> Fingering suggestion for chalumeau *b*, T L1 L2 L3 R1 as found in Lefèvre, *Méthode de Clarinette*, 5.

it takes a long time to master this note. Additionally, this note is never clear sounding, so do not worry about its fuzziness.

- Like the throat tone  $g^l$ , chalumeau  $f^l$  is another fingering that may need an additional finger(s) to help lower the pitch. Use a tuner to determine which finger combinations are needed.

### Performance Practice

- Meter, meter, meter! Always remember that beat 1 is important, and beat 3 is not.

### Ornamentation

- Ornaments should be simple yet elegant. Focus not on the ornament, but the underlying musical shape to obtain a clearly nuanced phrase.

### Other Thoughts

- Remember, *Adagio* movements are generally tender and sensitive. In highly articulated passages it is advised to combine the tongue with a breath or ha-ha type of articulation. This type of articulation allows a more nuanced and stylistic sound versus creating a pecking sound.

### Sonata 2.2 Exercises



**Example 4.7 Exercises for Sonata No. 2, mvt. 2**

*Allegro* ♩ = 140

### Patterns

- Clarion  $f^2$  contained in ornamental figures can be slightly challenging to execute.  
Exercise 2.22 and 2.24 will aid in quickening this coordination.
- Exercises 2.23 and 2.25 continue to develop unique fingering combinations.

### Performance Practice

- Slurs, rubato, meter, and syncopation are still crucial concepts to maintain.
- Lefèvre indicates that the stroke and staccato mark should have different articulation lengths. Try to produce the stroke with a little more weight and the staccato with less force and with more space between notes.
- You will see the marking “rinf.” throughout this movement. It is short for *Rinforzando*, otherwise known as an accent or emphasized note or phrase. To some composers, it was also synonymous with crescendo.<sup>84</sup>

### Ornamentation

- Remember that the “little note” is half the value of the connecting note, as notated in Exercise 2.22.

### Other Thoughts

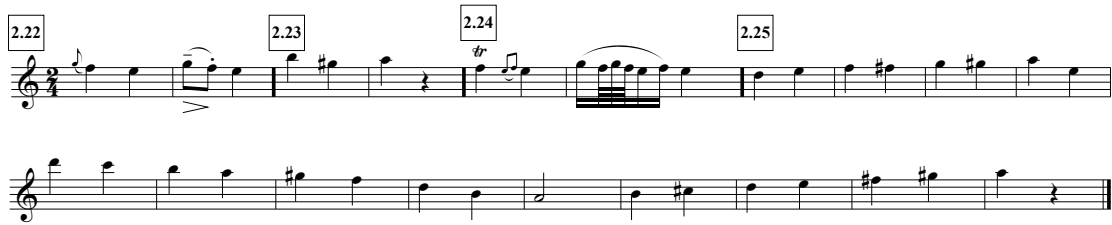
- Dynamics.
  - Here is another jovial tune for you to try to incorporate appropriate dynamics throughout. Lefèvre has added a few *crescendi* throughout, but you can add more.

---

<sup>84</sup> Brown, *Classical and Romantic Performing Practice*, 87-92.

- With a highly active tune, it may seem that additional ornamentation is difficult to add. While that may be sometimes true for complicated ornamental figures, you can however experiment with adding a few additional grace notes, quick *trills* or turns to add some enlightened virtuosity to your playing.

### Sonata 2.3 Exercises



**Example 4.8 Exercises for Sonata No. 2, mvt. 3**

## Sonata No. 2

Allegro ma non troppo

The musical score for Sonata No. 2, mvt. 1 (mm. 1-47) is presented in seven systems. Each system consists of two staves. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro ma non troppo'. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also dynamic markings like 'espress.' and a repeat sign with first and second endings. The piece concludes with a double bar line and repeat dots.

Example 4.9 Sonata No. 2, mvt. 1 (mm. 1–47)



## Sonata No. 2

48

Adagio

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

Example 4.10 Sonata No. 2, mvt. 1 (mm. 48–52) and mvt. 2

Allegro                      Sonata No. 2

The musical score is written for a piano in 2/4 time. It consists of eight systems, each with a treble and bass staff. The key signature is one sharp (F#). The tempo is marked 'Allegro'. The piece is identified as 'Sonata No. 2'. The score includes various musical notations such as eighth and sixteenth notes, rests, trills (tr), and dynamic markings like 'rinf.' (rinforzando) and 'sf' (sforzando). The score concludes with a double bar line and repeat dots.

Example 4.11 Sonata No. 2, mvt. 3

## ***Sonata No. 3 in G Major***

***Allegro Moderato*** ♩ = 132

### **Patterns**

- Scales are important on clarinets of any era. Exercise 3.1 begins to incorporate these in your practice.
- Exercises 3.2–3.7 continues adding notes and patterns to your fingering skills.

### **Tricks/Tips**

- The more familiar you become with various scale passages, you will notice that your technical proficiency will also increase dramatically. G major is challenging due to the frequency of F# that appears throughout the scale and registers.
- When going from  $c\#^3$  to  $d^3$ , remember to find the appropriate embouchure shape, both inside and outside. Do not bite the notes out, and instead think about releasing one note into the next.

### **Performance Practice**

- Exercise 3.3 contains a succession of two eighth notes under a slur. This is generally referred to as two by two phrasing and appears often throughout early music. A continuation of the slur concept, it is performed with an emphasized long–short, long–short and loud–soft, loud–soft phrasing idea.

### **Ornamentation**

- Exercise 3.9 clarifies one way a turn or *gruppetto* might be realized.

## Other Thoughts

- There are many opportunities to add additional ornamental figures in this movement.  
Being careful that added ornaments do not get in the way of the musical line adds to your development of playing with good taste.
- In addition to adding ornaments, begin to experiment with embellishing or improvising musical material during the repeated sections. By taking the printed quarter or half notes and filling in the spaces between intervals with shorter notes will bring a new nuance to your artistic palette.

### Sonata 3.1 Exercises

The image shows two staves of musical notation for exercises. The first staff contains exercises 3.1 through 3.4. Exercise 3.1 is a simple scale-like sequence. Exercise 3.2 is a short phrase. Exercise 3.3 is a more complex phrase with slurs and ornaments. Exercise 3.4 is a short phrase. The second staff contains exercises 3.5 through 3.9. Exercise 3.5 is a short phrase. Exercise 3.6 is a short phrase. Exercise 3.7 is a short phrase. Exercise 3.8 is a short phrase. Exercise 3.9 is a short phrase with slurs and ornaments.

### Example 4.12 Exercises for Sonata No. 3, mvt. 1

*Adagio* ♩ = 60

### Patterns

- Exercises 3.10–3.11 continue to reinforce finger patterns found in this movement.

### Performance Practice

- Although this movement features the stroke, remember that slow movements are more inward in nature. If you use a heavy tongue with lots of weight, the wrong character will be produced. Do try to keep the weight of the tongue but also incorporate copious amounts of warm air to create a melancholic or somber sound.
- In longer and faster passages, you can add elements of tempo rubato.

### Ornamentation

- Exercise 3.12 showcases one resolution type figure that blends a *trill* and an improvised filling in of intervals.

### Other Thoughts

- Dynamics and repeated figure interpretation continue to be up to the user. SAQ:  
What elements can you add to become more proficient on the early clarinet?

### Sonata 3.2 Exercises

The image displays three musical exercises in treble clef, 2/4 time, with a key signature of one sharp (F#). Exercise 3.10 (top) consists of two measures: the first has a repeat sign, and the second contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Exercise 3.11 (middle) is a single measure featuring a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Exercise 3.12 (bottom) is a single measure starting with a trill on G4, followed by a quarter note (A4), and then a series of sixteenth notes (B4, C5, B4, A4, G4, F#4) beamed together.

**Example 4.13 Exercises for Sonata No. 3, mvt. 2**

*Allegro* ♩ = 132

### Patterns

- Use Exercises 3.13 and 3.14 to continue in becoming more familiar with additional fingering and interval combinations.

### Tricks/Tips

- Although some of the passages in this movement may come easy, be careful to not overlook the few passages that are hard. Take the time to learn the complicated passages correctly and slowly.

### Performance Practice

- Often with large leap intervals, like in Exercise 3.14, it is acceptable to accentuate the note after the leap for an added layer of nuance.

### Ornamentation

- Trilling when using both pinky keys is sometimes a little problematic. Exercise 3.15 helps coordinating both pinky fingers in a *trill*.

### Other Thoughts

- Like the other Lefèvre 3<sup>rd</sup> Movements, this one exudes an especially happy and quaint mood. SAQ: What can you do to increase this affect?

### Sonata 3.3 Exercises

The image displays musical notation for three exercises from Sonata 3.3. Exercise 3.13 is on the first staff, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It consists of a sequence of eighth and quarter notes. Exercise 3.14 is on the second staff, continuing the key signature and time signature, featuring a large leap interval followed by a series of notes. Exercise 3.15 is also on the second staff, showing a trill marked with a 'tr' symbol and a series of sixteenth notes.

**Example 4.14 Exercises for Sonata No. 3, mvt. 3**

## Sonata No. 3

*Allegro Moderato*

8

16

24

32

40

48

55

Example 4.15 Sonata No. 3, mvt. 1

## Sonata No. 3

## Adagio

The musical score for the Adagio movement of Sonata No. 3, measures 1 through 30. The music is written for piano in G major and 3/4 time. The first system (measures 1-4) features a melody in the right hand with eighth and quarter notes, and a bass line with quarter and eighth notes. The second system (measures 5-8) includes a triplet of eighth notes in the right hand. The third system (measures 9-12) contains a repeat sign and a trill in the right hand. The fourth system (measures 13-16) continues the melodic development. The fifth system (measures 17-20) shows a more active bass line. The sixth system (measures 21-24) features a trill in the right hand. The seventh system (measures 25-28) includes a triplet of eighth notes. The eighth system (measures 29-30) concludes the Adagio movement with a final cadence.

## Allegro

The musical score for the Allegro movement of Sonata No. 3, measures 1 through 8. The music is written for piano in G major and 3/4 time. The first system (measures 1-4) features a melody in the right hand with eighth and quarter notes, and a bass line with quarter and eighth notes. The second system (measures 5-8) continues the melodic development with a trill in the right hand.

Example 4.16 Sonata No. 3, mvt. 2 and mvt. 3 (mm. 1–8)



## Sonata No. 3

The musical score for Sonata No. 3, mvt. 3 (mm. 9–65) is presented in seven systems. Each system consists of a treble and a bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various note values, rests, and accidentals. Dynamic markings such as *sf* (sforzando) are present. The score concludes with a double bar line and repeat dots.

Example 4.17 Sonata No. 3, mvt. 3 (mm. 9–65)

## ***Sonata No. 4 in F Major***

***Allegro Sostenuto*** ♩ = 132

### **Patterns**

- Exercises 4.1–4.2 continue to build technique with scale passages in F major.
- The chromatic scale is a challenging scale due to the number of special fingerings required. Use Exercise 4.4 to slowly become familiar with a partial chromatic scale.
- Chalumeau *b* *b* is another near impossible fingering, in that the tuning may need less or extra fingers depending on your specific instrument. Exercise 4.9 will help incorporate this new note.
- Exercises 4.6–4.8, and 4.10 continue to help you strengthen technical and articulation proficiency for quicker note groupings.

### **Tricks/Tips**

- F major is a common key, and once you become comfortable with the cross fingerings, the patterns will become much easier.
- Although the patterns do get faster and more difficult, be careful to play them only as fast as you can play them accurately and clearly. Always be prepared to start with a slow tempo before going faster.
- When working on developing technique and articulation in the various exercises, feel free to alter the articulation each time to gain varied experiences with different tonguing patterns

## Performance Practice

- Meter, and phrasing. SAQ: Which part of the beat is more important? What are slurs equivalent to?
- Remember that pickup notes are less important and generally have a slight space before the downbeats.

## Ornamentation

- Exercise 4.1 showcases another version of how to execute the “little notes”.

## Other Thoughts

- This is the first full Sonata that might have some troubling measures. Modern self-teaching and practice habits can be useful when learning new music. SAQ: What kind of rhythm or passage games work for you?

### Sonata 4.1 Exercises

The image displays a musical score for 'Sonata 4.1 Exercises' in G major, 4/4 time. The score consists of 11 measures, each labeled with a box number in the top left corner. Measures 4.1 through 4.4 are on the first staff, 4.5 through 4.10 on the second, and 4.11 on the third. The exercises include various rhythmic patterns, slurs, and triplets. Measure 4.1 features a series of eighth notes with slurs. Measure 4.2 has a half note followed by eighth notes. Measure 4.3 is a whole note. Measure 4.4 has eighth notes with slurs. Measure 4.5 starts with a pickup note (quarter note) followed by eighth notes and triplets. Measure 4.6 continues with eighth notes and triplets. Measure 4.7 has eighth notes and triplets. Measure 4.8 has eighth notes and triplets. Measure 4.9 has eighth notes and triplets. Measure 4.10 has eighth notes and triplets. Measure 4.11 has eighth notes and triplets.

### Example 4.18 Exercises for Sonata No. 4, mvt. 1

*Adagio* ♩ = 48

### Patterns

- Trilling between high  $c^3$  and  $b \flat^2$  is a very burdensome finger motion. Use exercises 4.13 to aid in successful execution of this *trill*.
- Exercise 4.14 continues to reinforce the clarion  $f^2$  and  $b \flat^2$  fork fingerings.

### Tricks/Tips

- SAQ: Are some patterns easier or harder for you? Start to keep a mental or physical log of finger and interval patterns in order to keep striving to make them all facile, especially the cross fingerings.

### Performance Practice

- The opening motive is an example of implied weight because of the interval syncopation and leaps. Exercise 4.12 clarifies this concept with modern notation. The staccato and accent are not heavy, just an element of separation and nudging.

### Ornamentation

- If needed, Exercise 4.13, clarifies how to execute a *trill* between  $c^3$  and  $b \flat^2$ . After the first alternation of notes, it is acceptable to use an alternate fingering to help smooth the pattern. Depending on your instrument, try using L2 for  $c^3$  and L1 for  $b \flat^2$  as it can produce a *trill* that is somewhat useable, but only if only played quickly. Be aware that the sounding note for  $b \flat^2$  may sound more similar to a  $b \natural^2$  but this is acceptable due to the quickness and shortness of the sounding pitches during the *trill*.

## Other Thoughts

- As the *Adagio* movements continue to become more elaborate, remember to make music. Be free and use rubato, do not make the notes sound mechanical.

## Sonata 4.2 Exercises

The image displays two staves of musical notation. The first staff, labeled 4.12, is in 2/4 time and contains measures 4.12 and 4.13. Measure 4.12 features a half note G4, a quarter note A4, and a quarter note B4. Measure 4.13 begins with a half note C5, followed by a quarter note B4, a quarter note A4, and a quarter note G4. A trill (tr) is marked over the first half note C5. The second staff, labeled 4.14, is in 2/4 time and contains measures 4.14 and 4.15. Measure 4.14 features a half note G4, a quarter note A4, and a quarter note B4. Measure 4.15 features a half note C5, a quarter note B4, a quarter note A4, and a quarter note G4.

**Example 4.19 Exercises for Sonata No. 4, mvt. 2**

## ***Allegretto Polonaise* ♩ = 98-102**

### **Patterns**

- Use Exercises 4.15–4.17 to continue to develop your technical proficiency.

### **Tricks/Tips**

- Be careful to not take some of these patterns too quickly. They can be very troublesome when played in succession. Feel free to break up passages by note grouping if you are struggling with a certain interval.

### **Performance Practice**

- SAQ: Remember how to execute pickup notes, syncopation, meter, and slurs?

### **Ornamentation**

- The quick “little” notes should begin to sound ambiguously between on and before the beat. This is completely acceptable as in faster *tempi*, the listener should be unaware of their rhythmic placement.

### **Other Thoughts**

- The Polonaise was a very popular Polish dance, akin to the French Minuet.
- Repeats
  - It is in Rondo form and has the following shape; A (mm. 1–8), A (mm. 1–8 Repeated), B (mm. 9–23), A (mm. 1–8), C (mm. 24–31), C (mm. 24–31 Repeated), D (mm. 32–47), A (mm. 1–8).

## Sonata 4.3 Exercises

4.15

4.16

4.17

## Example 4.20 Exercises for Sonata No. 4, mvt. 3

## Sonata No. 4

**Allegro Sostenuto**

The image displays a musical score for the song "The Rose Tree". It is written for a piano and voice. The score is in 4/4 time and the key signature has one flat (B-flat). The music is organized into four systems, each with a vocal line and a piano accompaniment line. The first system starts with a treble clef and a key signature of one flat. The second system begins with a measure rest for the vocal line. The third system includes dynamic markings: *cresc.* (crescendo), *p* (piano), and *fp* (fortissimo piano). The fourth system features a repeat sign and a key signature change to two flats (B-flat and E-flat). The score concludes with a final cadence.

### Example 4.21 Sonata No. 4, mvt. 1 (mm. 1–33)



## Sonata No. 4

34

41

48

54

59

63

Example 4.22 Sonata No. 4, mvt. 1 (mm. 34–67)

## Sonata No. 4

Adagio

7

13

19

25

31

37

43

49

55

61

67

73

79

85

91

97

103

109

115

121

127

133

139

145

151

157

163

169

175

181

187

193

199

205

211

217

223

229

235

241

247

253

259

265

271

277

283

289

295

301

307

313

319

325

331

337

343

349

355

361

367

373

379

385

391

397

403

409

415

421

427

433

439

445

451

457

463

469

475

481

487

493

499

505

511

517

523

529

535

541

547

553

559

565

571

577

583

589

595

601

607

613

619

625

631

637

643

649

655

661

667

673

679

685

691

697

703

709

715

721

727

733

739

745

751

757

763

769

775

781

787

793

799

805

811

817

823

829

835

841

847

853

859

865

871

877

883

889

895

901

907

913

919

925

931

937

943

949

955

961

967

973

979

985

991

997

1003

1009

1015

1021

1027

1033

1039

1045

1051

1057

1063

1069

1075

1081

1087

1093

1099

1105

1111

1117

1123

1129

1135

1141

1147

1153

1159

1165

1171

1177

1183

1189

1195

1201

1207

1213

1219

1225

1231

1237

1243

1249

1255

1261

1267

1273

1279

1285

1291

1297

1303

1309

1315

1321

1327

1333

1339

1345

1351

1357

1363

1369

1375

1381

1387

1393

1399

1405

1411

1417

1423

1429

1435

1441

1447

1453

1459

1465

1471

1477

1483

1489

1495

1501

1507

1513

1519

1525

1531

1537

1543

1549

1555

1561

1567

1573

1579

1585

1591

1597

1603

1609

1615

1621

1627

1633

1639

1645

1651

1657

1663

1669

1675

1681

1687

1693

1699

1705

1711

1717

1723

1729

1735

1741

1747

1753

1759

1765

1771

1777

1783

1789

1795

1801

1807

1813

1819

1825

1831

1837

1843

1849

1855

1861

1867

1873

1879

1885

1891

1897

1903

1909

1915

1921

1927

1933

1939

1945

1951

1957

1963

1969

1975

1981

1987

1993

1999

2005

2011

2017

2023

2029

2035

2041

2047

2053

2059

2065

2071

2077

2083

2089

2095

2101

2107

2113

2119

2125

2131

2137

2143

2149

2155

2161

2167

2173

2179

2185

2191

2197

2203

2209

2215

2221

2227

2233

2239

2245

2251

2257

2263

2269

2275

2281

2287

2293

2299

2305

2311

2317

2323

2329

2335

2341

2347

2353

2359

2365

2371

2377

2383

2389

2395

2401

2407

2413

2419

2425

2431

2437

2443

2449

2455

2461

2467

2473

2479

2485

2491

2497

2503

2509

2515

2521

2527

2533

2539

2545

2551

2557

2563

2569

2575

2581

2587

2593

2599

2605

2611

2617

2623

2629

2635

2641

2647

2653

2659

2665

2671

2677

2683

2689

2695

2701

2707

2713

2719

2725

2731

2737

2743

2749

2755

2761

2767

2773

2779

2785

2791

2797

2803

2809

2815

2821

2827

2833

2839

2845

2851

2857

2863

2869

2875

2881

2887

2893

2899

2905

2911

2917

2923

2929

2935

2941

2947

2953

2959

2965

2971

2977

2983

2989

2995

3001

3007

3013

3019

3025

3031

3037

3043

3049

3055

3061

3067

3073

3079

3085

3091

3097

3103

3109

3115

3121

3127

3133

3139

3145

3151

3157

3163

3169

3175

3181

3187

3193

3199

3205

3211

3217

3223

3229

3235

3241

3247

3253

3259

3265

3271

3277

3283

3289

3295

3301

3307

3313

3319

3325

3331

3337

3343

3349

3355

3361

3367

3373

3379

3385

3391

3397

3403

3409

3415

3421

3427

3433

3439

3445

3451

3457

3463

3469

3475

3481

3487

3493

3499

3505

3511

3517

3523

3529

3535

3541

3547

3553

3559

3565

3571

3577

3583

3589

3595

3601

3607

3613

3619

3625

3631

3637

3643

3649

3655

3661

3667

3673

3679

3685

3691

3697

3703

3709

3715

3721

3727

3733

3739

3745

3751

3757

3763

3769

3775

3781

3787

3793

3799

3805

3811

3817

3823

3829

3835

3841

3847

3853

3859

3865

3871

3877

3883

3889

3895

3901

3907

3913

3919

3925

3931

3937

3943

3949

3955

3961

3967

3973

3979

3985

3991

3997

4003

4009

4015

4021

4027

4033

4039

4045

4051

4057

4063

4069

4075

4081

4087

4093

4099

4105

4111

4117

4123

4129

4135

4141

4147

4153

4159

4165

4171

4177

4183

4189

4195

4201

4207

4213

4219

4225

4231

4237

4243

4249

4255

4261

4267

4273

4279

4285

4291

4297

4303

4309

4315

4321

4327

4333

4339

4345

4351

4357

4363

4369

4375

4381

4387

4393

4399

4405

4411

4417

4423

4429

4435

4441

4447

4453

4459

4465

4471

4477

4483

4489

4495

4501

4507

4513

4519

4525

4531

4537

4543

4549

4555

4561

4567

4573

4579

4585

4591

4597

4603

4609

4615

4621

4627

4633

4639

4645

4651

4657

4663

4669

4675

4681

4687

4693

4699

4705

4711

4717

4723

4729

4735

4741

4747

4753

4759

4765

4771

4777

4783

4789

4795

4801

4807

4813

4819

4825

4831

4837

4843

4849

4855

4861

4867

4873

4879

4885

4891

4897

4903

4909

4915

4921

4927

4933

4939

4945

4951

4957

4963

4969

4975

4981

4987

4993

4999

5005

5011

5017

5023

5029

5035

5041

5047

5053

5059

5065

5071

5077

5083

5089

5095

5101

5107

5113

5119

5125

5131

5137

5143

5149

5155

5161

5167

5173

5179

5185

5191

5197

5203

5209

5215

5221

5227

5233

5239

5245

5251

5257

5263

5269

5275

5281

5287

5293

5299

5305

5311

5317

5323

5329

5335

5341

5347

5353

5359

5365

5371

5377

5383

5389

5395

5401

5407

5413

5419

5425

5431

5437

5443

5449

5455

5461

5467

5473

5479

5485

5491

5497

5503

5509

5515

5521

5527

5533

5539

5545

5551

5557

5563

5569

5575

5581

5587

5593

5599

5605

5611

5617

5623

5629

5635

5641

5647

5653

5659

5665

5671

5677

5683

5689

5695

5701

5707

5713

5719

5725

5731

5737

5743

5749

5755

5761

5767

5773

5779

5785

5791

5797

5803

5809

5815

5821

5827

5833

5839

5845

5851

5857

5863

5869

5875

5881

5887

5893

5899

5905

5911

5917

5923

5929

5935

5941

5947

5953

5959

5965

5971

5977

5983

5989

5995

6001

6007

6013

6019

6025

6031

6037

6043

6049

6055

6061

6067

6073

6079

6085

6091

6097

6103

6109

6115

6121

6127

6133

6139

6145

6151

6157

6163

6169

6175

6181

6187

6193

6199

6205

6211

6217

6223

6229

6235

6241

6247

6253

6259

6265

6271

6277

6283

6289

6295

6301

6307

6313

6319

6325

6331

6337

6343

6349

6355

6361

6367

6373

6379

6385

6391

6397

6403

6409

6415

6421

6427

6433

6439

6445

6451

6457

6463

6469

6475

6481

6487

6493

6499

6505

6511

6517

6523

6529

6535

6541

6547

6553

6559

6565

6571

6577

6583

6589

6595

6601

6607

6613

6619

6625

6631

6637

6643

6649

6655

6661

6667

6673

6679

6685

6691

6697

6703

6709

6715

6721

6727

6733

6739

6745

6751

6757

6763

6769

6775

6781

6787

6793

6799

6805

6811

6817

6823

6829

6835

6841

6847

6853

6859

6865

6871

6877

6883

6889

6895

6901

6907

6913

6919

6925

6931

6937

6943

6949

6955

6961

6967

6973

6979

6985

6991

6997

7003

7009

7015

7021

7027

7033

7039

7045

7051

7057

7063

7069

7075

7081

7087

7093

7099

7105

7111

7117

7123

7129

7135

7141

7147

7153

7159

7165

7171

7177

7183

7189

7195

7201

7207

7213

7219

7225

7231

7237

7243

7249

7255

7261

7267

7273

7279

7285

7291

7297

7303

7309

7315

7321

7327

7333

7339

7345

7351

7357

7363

7369

7375

7381

7387

7393

7399

7405

7411

7417

7423

7429

7435

7441

7447

7453

7459

7465

7471

7477

7483

7489

7495

7501

7507

7513

7519

7525

7531

7537

7543

7549

7555

7561

7567

7573

7579

7585

7591

7597

7603

7609

7615

7621

7627

7633

7639

7645

7651

7657

7663

7669

7675

7681

7687

7693

7699

7705

7711

7717

7723

7729

7735

7741

7747

7753

7759

7765

7771

7777

7783

7789

7795

7801

7807

7813

7819

7825

7831

7837

7843

7849

7855

7861

7867

7873

7879

7885

7891

7897

7903

7909

7915

7921

7927

7933

7939

7945

7951

7957

7963

7969

7975

7981

7987

7993

7999

8005

8011

8017

8023

8029

8035

8041

8047

8053

8059

8065

8071

8077

8083

8089

8095

8101

8107

8113

8119

8125

8131

8137

8143

8149

8155

8161

8167

8173

8179

8185</

## Sonata No. 4

**Polonaise**

**Allegretto**

§

[Terza volta al Trio]

**Fine**

*sf sf sf*

*sf sf sf*

**D.S. al Trio**

**Trio**

*sf sf*

*sf p sf p*

*sf sf*

*tr*

**D.S. al Fine**

Example 4.24 Sonata No. 4, mvt. 3

## ***Sonata No. 5 in D Minor***

***Allegro ma non troppo*** ♩ = 136-140

### **Patterns**

- Use Exercise 5.1 to become accustomed to D minor. Chalumeau  $c\sharp^1$  is another near impossible note to finger. Like  $b$ , it requires patience and a bit of finger adjustment to produce a sounding pitch that has any semblance to the correct pitch.
- Exercises 5.2–5.7 continue in reinforcing your technique.

### **Tricks/Tips**

- Do not worry if the chalumeau  $c\sharp^1$  is stuffy or out of tune. Lefèvre later added the sixth key for  $C\sharp/G\sharp$  in order to take care of this problem.
- Remember to vary the articulation patterns in the triplet passages.

### **Performance Practice**

- Meter and slur shapes!

### **Ornamentation**

- Use Exercises 5.8–5.9 only as a reminder of how the “little notes” can be executed.

### **Other Thoughts**

- Exercise 5.10 is one example of improvising notes in between leaps. SAQ: Are there any other places where you might be able to incorporate not only standard ornaments (trills, mordents, grace notes) but additional melodic embellishments?

## Sonata 5.1 Exercises

5.1

5.2

5.3

5.4

5.5

5.6

5.7

5.8

5.9

5.10

The image displays ten musical exercises, numbered 5.1 through 5.10, arranged in five rows. Each exercise is written on a single staff in treble clef with a key signature of one flat (B-flat). Exercise 5.1 is in 4/4 time and consists of a single line of music. Exercise 5.2 is in 4/4 time and includes triplets. Exercise 5.3 is in 4/4 time and includes triplets. Exercise 5.4 is in 4/4 time and includes triplets. Exercise 5.5 is in 4/4 time and includes a repeat sign. Exercise 5.6 is in 4/4 time and includes a repeat sign. Exercise 5.7 is in 4/4 time and includes triplets. Exercise 5.8 is in 4/4 time and includes a repeat sign. Exercise 5.9 is in 4/4 time and includes a repeat sign. Exercise 5.10 is in 4/4 time and includes a repeat sign.

## Example 4.25 Exercises for Sonata No. 5, mvt. 1

*Adagio* ♩ = 66-70

### Patterns

- D major is a slightly demanding key on the early clarinet. Use Exercise 5.11 to help become familiar with this somewhat awkward tonality.
- Exercises 5.12–5.13 aid in the connection between clarion  $c\sharp^2$  and  $b^2$ .
- Exercises 5.14–5.16 continue reinforcing advanced patterns and intervals, including several chromatic patterns.

### Tricks/Tips

- Remember that going between clarion  $c\sharp^2$  and  $b^2$  requires a bit of patience and coordination. Learn how to slide your LH pinky between the two keys. Depending on your key shapes, you may be able to bend the keys nearer to each other into a better sliding position. If still impossible, remember that your other options include using your right thumb to cross the back of the instrument or a quick and simultaneous pause and pinky lift.

### Performance Practice

- SAQ: True or False: The meter is important? Slurs indicate phrasing shapes?

### Ornamentation

- Remember to be careful that the ornamentals do not become the primary phrase shaping. Their purpose is only for added nuance and expression.

### • Other Thoughts

- With patience and a little adjustment of tuning certain notes, you will be successful in performing in D major.

## Sonata 5.2 Exercises

5.11

**Rondeau Pastorale** ♩. = 96-100

**Patterns**

- Use Exercises 5.18–5.23 to continue strengthening your technical proficiency.

**Tricks/Tips**

- SAQ: Are you feeling good about the patterns? Clarion  $f^2$  and  $b \flat^2$ , with their respective fork fingerings, should feel much more comfortable.

**Performance Practice**

- Exercise 5.17 continues to reinforce the concept that pickup notes are less metrically important. Do not fall into the trap of making a crescendo to the down-beat.
- Remember that the articulation should be varied in both the fingering exercises and sonata movement.

**Ornamentation**

- In addition to the patterns becoming more familiar, so should the execution of various ornamental figures. If the “little notes” are still confusing, go back and review some of the previous exercises.

**Other Thoughts**

- Although this movement on the surface looks easy, the tempo should be set by how fast you can accurately execute the successive sixteenth note passages in m. 32–35.





## Sonata No. 5

*Allegro ma non troppo*

The musical score is written for piano in 4/4 time, key of B-flat major. It consists of six systems of two staves each. The tempo is marked "Allegro ma non troppo". The score includes various musical ornaments such as trills, triplets, and grace notes. The first system shows the piano introduction with a half-note melody in the right hand and a walking bass line in the left hand. The second system begins the main theme with a sixteenth-note melody in the right hand and a bass line in the left hand. The third system continues the theme with triplets and grace notes. The fourth system features a trill and a grace note. The fifth system shows a trill and a grace note. The sixth system concludes the excerpt with a trill and a grace note.

Example 4.28 Sonata No. 5, mvt. 1 (mm. 1–36)

## Sonata No. 5

The musical score for Sonata No. 5, mvt. 1 (mm. 37–68) is presented in six systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as triplets, slurs, and a forte (*sf*) dynamic marking. The first system (mm. 37-42) begins with a triplet of eighth notes in the treble staff. The second system (mm. 43-48) continues the melodic development. The third system (mm. 49-53) features a series of eighth notes in the treble staff. The fourth system (mm. 54-59) includes a half note in the treble staff. The fifth system (mm. 60-64) shows a continuation of the melodic line. The sixth system (mm. 65-68) concludes with a triplet of eighth notes in the treble staff.

Example 4.29 Sonata No. 5, mvt. 1 (mm. 37–68)

## Sonata No. 5

**Adagio**

**Rondeau  
Pastorale**

Example 4.30 Sonata No. 5, mvt. 2 and mvt. 3 (mm. 1–14)

## Sonata No. 5

24

36

48

60

72

84

96

**Example 4.31 Sonata No. 5, mvt. 3 (mm. 15–68)**

## *Sonata No. 6 in C Major*

*Allegro Moderato* ♩ = 128-132

### Patterns

- Use Exercises 6.1–6.8 to continue developing your technical facility.

### Tricks/Tips

- As the interval exercises become more complicated, some intervals will seem easier than others. Isolate the problematic intervals into even smaller units for added security.

### Performance Practice

- SAQ: Can you make a mental list of what performance practice concepts you will need to implement and execute?

### Ornamentation

- SAQ: True or False: Ornaments are an extension of the primary melody?

### Other Thoughts

- SAQ: What would happen if you improvised into the down-beat instead of the already written out pickup figures? Does it add a sense of variety to the expression?

### Sonata 6.1 Exercises

The image displays three staves of musical notation for exercises from Sonata No. 6, movement 1. The exercises are labeled with numbers in boxes: 6.1, 6.2, 6.3, 6.4, 6.5, 6.6, 6.7, and 6.8. The notation is in treble clef with a key signature of one sharp (F#). Exercise 6.1 is a single line. Exercise 6.2 is a single line. Exercise 6.3 is a single line. Exercise 6.4 is a single line. Exercise 6.5 is a single line. Exercise 6.6 is a single line. Exercise 6.7 is a single line. Exercise 6.8 is a single line. The exercises consist of various musical patterns, including eighth notes, quarter notes, and triplets.

**Example 4.32 Exercises for Sonata No. 6, mvt. 1**

*Adagio* ♩ = 48

### Patterns

- The key of C minor is also a very problematic key to perform in on the early clarinet. Use Exercises 6.9–6.10 to incorporate the intervals between clarion  $e \flat^2$  and  $f^2$ , Exercises 6.11–6.12 to add the clarion  $a \flat^2$ , and Exercise 6.19 to develop and control the altissimo  $e \flat^3$ .

### Tricks/Tips

- The alternating patterns in exercises 6.9–6.20 using special fingerings can often be strenuous on the fine muscles of the arms and hands. Be careful not to cause a repetitive motion strain on some of the weakest fingers. Remember to stretch and take breaks. When in pain, cease your practice session immediately and return later when the pain has subsided.
- If for some reason the fingers are not becoming better coordinated, try implementing a mixture of practice methods including adding dotted rhythms, varying or quickly alternating the tempo from super slow to super quick bursts.
- Be careful that the altissimo  $e \flat^3$  is controlled. Success comes with finding the most desirable embouchure and oral cavity to make a sound that you can control and is not overly bright in timbre.

### Performance Practice

- Despite the tonality, the music demands a sense of mastery of informed performance practices. Use the dissonances and various timbres of certain cross fingerings to aid and heighten your musical expression.

## Ornamentation

- Exercise 6.21 is a clarification and possible execution of the double *gruppetto* figure.

## Other Thoughts

- Some of the particular turn, *trill*, or “little notes” in this movement may be too fast or too hard for you to completely master at this level of progress on the early clarinet. It is advised to practice them slowly. Only as a last recourse, before moving on to the next movement, you may simplify them slightly or omit them. If the passage is altered, do continue to work on them as you will need these patterns in later sonatas.

### Sonata 6.2 Exercises

The image displays musical notation for exercises 6.9 through 6.21, arranged in four staves. The key signature is B-flat major (two flats) and the time signature is 4/4. Exercises 6.9 through 6.12 are on the first staff, 6.13 through 6.16 on the second, 6.17 through 6.19 on the third, and 6.20 through 6.21 on the fourth. Exercises 6.10, 6.11, 6.13, 6.14, 6.15, 6.16, 6.18, and 6.19 include repeat signs. Exercise 6.21 features a double gruppetto figure indicated by a wavy line and a trill symbol.

**Example 4.33 Exercises for Sonata No. 6, mvt. 2**



***Tempo di minuetto*** ♩ = 120

### **Patterns**

- Exercises 6.22–6.25 allow for a continued development of your technical proficiency.
- The altissimo  $e^3$  is introduced in Exercise 6.23 and is fingered exactly like the modern clarinet.

### **Tricks/Tips**

- While the altissimo  $e^3$  is the same fingering to modern clarinetist, care must be made to find the right oral cavity shape.
- Exercise 6.25 is technically demanding. SAQ: How fast can you go without losing control?

### **Performance Practice**

- Meter hierarchy. SAQ: Which beat is stressed more?

### **Ornamentation**

- SAQ: What is the rhythmic value of the “little note”?

### ***Other Thoughts***

- The Minuet was a popular baroque dance form.
- Repeats
  - It is in Rondo form and has the following shape; A (mm. 1–24), A (mm. 1–24 Repeated), B (mm. 25–53), A (mm. 1–24), C (mm. 54–61), C (mm. 54–61 Repeated), D (mm. 62–69), D<sup>1</sup> (mm. 62–69), A (mm. 1–24).

## Sonata 6.3 Exercises

6.22

6.23

6.24

6.25

The image displays two staves of musical notation. The top staff, labeled 6.22, contains measures 6.22 and 6.23. Measure 6.22 features a series of eighth notes and a quarter note. Measure 6.23 continues with eighth notes and a quarter note. The bottom staff, labeled 6.24, contains measures 6.24 and 6.25. Measure 6.24 shows a sequence of eighth notes. Measure 6.25 features a series of eighth notes with a slur over them, followed by a quarter note and a half note. The notation is in treble clef with a key signature of one flat.

**Example 4.34 Exercises for Sonata No. 6, mvt. 3**

## Sonata No. 6

*Allegro Moderato*

5

10

15

20

26

30

Example 4.35 Sonata No. 6, mvt. 1 (mm. 1–33)

## Sonata No. 6

34

40

45

50

55

61

66

Example 4.36 Sonata No. 6, mvt. 1 (mm. 34–68)

## Sonata No. 6

**Adagio**

**Tempo di minuetto**

Example 4.37 Sonata No. 6, mvt. 2 and mvt. 3 (mm. 1–16)

## Sonata No. 6

17

[Terza volta al Trio] Fine

29

39

49

59

69

D.C. al Trio Trio

Minore

D.C. al Fine

Example 4.38 Sonata No. 6, mvt. 3 (mm. 17–69)

## *Sonata No. 7 in A Minor*

*Allegro ma non troppo* ♩ = 120

### Patterns

- Use Exercises 7.1–7.3 to help continue develop your technical proficiency.

### Performance Practice

- Exercise 7.1 is designed to practice pickup notes and the proper slur phrasing.

### Ornamentation

- Exercises 7.4–7.6 are possible ways to execute the *trills* found in this sonata.

### Other Thoughts

- As fast and more rhythmic notes become more prominent, do not overlook their importance. They must be executed well, with proper style, and not viewed as purely mechanical.

### Sonata 7.1 Exercises

7.1

7.2

7.3

7.4

7.5

7.6

(use of Bb vs A# comes from source)

### Example 4.39 Exercises for Sonata No. 7, mvt. 1

*Adagio* ♩ = 60

### Patterns

- Use Exercise 7.7 to strengthen your forked  $f^2$  technique.

### Performance Practice

- Remember that meter hierarchy is important.
- SAQ: Do you remember that *Adagio* implies a reflective character? Do they necessitate a warmer sound and lighter articulation?

### Ornamentation

- Possible ways to execute the ornamental figures are found in Exercise 7.8–7.9.

### Other Thoughts

- You may want to consider embellishing and improvising the line with more than just ornamental figures to heighten your artistic expression.

### Sonata 7.2 Exercises

The image displays two staves of musical notation for exercises from Sonata No. 7, movement 2. The first staff, labeled 7.7, contains a sequence of eighth-note patterns with slurs and a final measure with a fermata. The second staff, labeled 7.8, contains a sequence of eighth-note patterns with slurs and a final measure with a fermata. Exercise 7.9 is indicated by a circled infinity symbol (∞) above the staff, suggesting a continuous or repeated pattern.

**Example 4.40 Exercises for Sonata No. 7, mvt. 2**



*Allegretto Rondeau* ♩ = 92

**Patterns**

- Exercises 7.10–7.16 continues to develop your technical and articulation proficiency.

**Tricks/Tips**

- Remember to slightly vary the articulation in the exercises in order to gain strength in tonguing various styles.

**Performance Practice**

- Be mindful to follow the established pickup note, articulation, and phrasing concepts already learned to create a round and dance like musical character.

**Ornamentation**

- Exercise 7.17 includes one possible execution of the ornamental figure.

**Other Thoughts**

- Although this movement is seemingly easy to play, be sure to set the tempo by the most technically challenging sections.

Sonata 7.3 Exercises

The image displays three staves of musical notation for exercises from Sonata 7.3. The first staff contains exercises 7.10, 7.11, 7.12, and 7.13. The second staff contains exercises 7.14 and 7.15. The third staff contains exercises 7.16 and 7.17. Exercise 7.17 includes an ornamental figure marked with a 'tr' (trill) and a triplet of eighth notes.

**Example 4.41 Exercises for Sonata No. 7, mvt. 3**

## Sonata No. 7

*Allegro ma non troppo*

The musical score for Sonata No. 7, first movement, measures 1 through 41. The tempo is marked 'Allegro ma non troppo'. The key signature is one sharp (F#), and the time signature is 2/4. The score is written for two staves. It begins with a treble clef and a common time signature. The first system (measures 1-4) includes a trill in the right hand. The second system (measures 5-10) continues the melodic development. The third system (measures 11-16) features several triplets in both hands. The fourth system (measures 17-20) includes more complex rhythmic patterns. The fifth system (measures 21-27) shows a continuation of the melodic lines. The sixth system (measures 28-32) includes a trill in the right hand. The seventh system (measures 33-36) features more triplets. The eighth system (measures 37-41) concludes the movement with a final cadence.

Example 4.42 Sonata No. 7, mvt. 1 (mm. 1–41)

## Sonata No. 7

42

48

54

59

65

71

77

81

Example 4.43 Sonata No. 7, mvt. 1 (mm. 42–84)

Sonata No. 7

**Adagio**

**Allegretto Rondeau**

**Example 4.44 Sonata No. 7, mvt. 2 and mvt. 3 (mm. 1–14)**

## Sonata No. 7

The musical score for Sonata No. 7, mvt. 3 (mm. 15–66) is presented in a standard musical notation format. The score is written for piano and features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The key signature is one flat (B-flat major or D minor). The score is divided into measures, with measure numbers 15, 20, 25, 30, 35, 40, 45, 50, 55, and 60 indicated at the beginning of their respective staves. The notation includes various note values, rests, and dynamic markings.

Example 4.45 Sonata No. 7, mvt. 3 (mm. 15–66)

## *Sonata No. 8 in F Major*

*Allegro* ♩ = 112

### Patterns

- Exercises 8.1–8.8 help develop a more complex technical proficiency including added leaps and seemingly awkward patterns.

### Tricks/Tips

- When practicing exercises 8.1–8.8, know that you may see some of the figures reoccur in a different or fast rhythm in the sonata movement.

### Other Thoughts

- With numerous printed ornaments, be careful that the essence of the musical line is not lost.

### Sonata 8.1 Exercises

The image displays eight musical exercises, numbered 8.1 through 8.8, arranged in three staves. Each exercise is a short musical phrase in F major, 3/4 time. Exercises 8.1 through 8.8 are arranged in three staves. Exercise 8.1 is a 4-measure phrase starting with a sixteenth-note triplet. Exercise 8.2 is a 4-measure phrase starting with a half note. Exercise 8.3 is a 4-measure phrase starting with a half note. Exercise 8.4 is a 4-measure phrase starting with a half note. Exercise 8.5 is a 4-measure phrase starting with a half note. Exercise 8.6 is a 4-measure phrase starting with a half note. Exercise 8.7 is a 4-measure phrase starting with a half note. Exercise 8.8 is a 4-measure phrase starting with a half note.

**Example 4.46 Exercises for Sonata No. 8, mvt. 1**

*Adagio* ♪ = 76

### Patterns

- Exercises 8.9–8.17 all continue to help build technical ability, including more elaborate ascending and descending chromatic figures.

### Tricks/Tips

- Some of the chromatic figures are difficult, and slow practice is a necessity throughout.
- Remember that articulation in an *Adagio* is a different character. You may want to consider adding more slurs than already printed.

### Performance Practice

- Remember that this *Adagio* is still in a feeling of two despite the many small rhythmic figures. As you perform, do subdivide the music in four, but also think of the movement in a big beat of two. This will allow for a better expression and mood when performed, and an improvised musical flow.

### Ornamentation

- Exercises 8.11–8.12 showcase several of the harder *trills* to execute.
- Exercise 8.16 includes a possible *Eingang* improvisation between the two fermatas.

## Sonata 8.2 Exercises

8.9

8.10

8.11

8.12

8.13

8.14

8.15

8.16

8.17

The image displays seven staves of musical notation, each representing a different exercise. The exercises are numbered 8.9 through 8.17. The notation is in treble clef with a key signature of one flat (B-flat). Exercises 8.9, 8.10, 8.11, 8.12, 8.13, 8.14, 8.15, 8.16, and 8.17 are all in 2/4 time. Exercise 8.9 consists of a single staff with a series of eighth and sixteenth notes. Exercise 8.10 is a single staff with a series of eighth and sixteenth notes. Exercise 8.11 is a single staff with a series of eighth and sixteenth notes. Exercise 8.12 is a single staff with a series of eighth and sixteenth notes. Exercise 8.13 is a single staff with a series of eighth and sixteenth notes. Exercise 8.14 is a single staff with a series of eighth and sixteenth notes. Exercise 8.15 is a single staff with a series of eighth and sixteenth notes. Exercise 8.16 is a single staff with a series of eighth and sixteenth notes. Exercise 8.17 is a single staff with a series of eighth and sixteenth notes.

## Example 4.47 Exercises for Sonata No. 8, mvt. 2



***Allegretto Rondeau*** ♩ = 80

**Patterns**

- Exercises 8.18–8.23 will help continue improve and develop faster technique.
- Due to the extremely difficult nature of clarion  $e \flat^2$  to  $c^2$ , use Exercises 8.22–8.23 to help with this pattern.

**Tricks/Tips**

- As your fingers improve with Exercises 8.18–8.21, test yourself and begin to go even faster. The ultimate goal is to try and perform them twice as fast, as found in the movement.

**Performance Practice**

- SAQ: What are the key components to pickup notes and phrase structures?

**Other Thoughts**

- Repeats
  - It is in Rondo form and has the following shape; A (mm. 1–16), A (mm. 1–16 Repeated), B (mm. 17–46), A (mm. 1–16), C (mm. 47–93), A (mm. 1–16).

**Sonata 8.3 Exercises**

The image displays musical notation for exercises 8.18 through 8.23, arranged in three staves. Each measure is labeled with its exercise number in a small box. The notation is in treble clef with a key signature of one flat (B-flat). Exercise 8.18 is a half note followed by a quarter note, then a half note, and a quarter note. Exercise 8.19 is a half note, a quarter note, a half note, and a quarter note. Exercise 8.20 is a half note, a quarter note, a half note, and a quarter note, followed by a triplet of eighth notes. Exercise 8.21 is a half note, a quarter note, a half note, and a quarter note, followed by a triplet of eighth notes. Exercise 8.22 is a half note, a quarter note, a half note, and a quarter note. Exercise 8.23 is a half note, a quarter note, a half note, and a quarter note, followed by a triplet of eighth notes.

**Example 4.48 Exercises for Sonata No. 8, mvt. 3**

## Sonata No. 8

**Allegro**

The musical score for Sonata No. 8, mvt. 1 (mm. 1-50) is presented in a single system of two staves. The tempo is marked **Allegro**. The key signature is one flat (B-flat major). The time signature is 3/4. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are several trills marked with 'tr' and triplets marked with '3'. The score ends with a fermata over a whole note in the final measure.

Example 4.49 Sonata No. 8, mvt. 1 (mm. 1–50)

Sonata No. 8

51

55

62

68

76

83

91

97

**Example 4.50 Sonata No. 8, mvt. 1 (mm. 51–102)**

Sonata No. 8

The image displays a musical score for Sonata No. 8, divided into two sections. The first section, measures 103-132, is in 3/4 time and features a complex, fast-paced melody with many sixteenth and thirty-second notes, including triplets and trills. The second section, measures 1-13 of the Adagio movement, is in 3/4 time and features a slower, more melodic line with some trills and grace notes. The score is written for piano, with a treble and bass clef for each system.

103

112

118

122

128

Adagio

5

8

Example 4.51 Sonata No. 8, mvt. 1 (mm. 103–132) and mvt. 2 (mm. 1–13)

Sonata No. 8

The musical score for Sonata No. 8, mvt. 2 (mm. 14-47) is presented in eight systems. Each system consists of a right-hand staff (treble clef) and a left-hand staff (bass clef). The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as sixteenth-note runs, trills, and dynamic markings including *rinf.* (ritardando), *f* (forte), and *p* (piano). The piece concludes with a repeat sign in the final system.

Example 4.52 Sonata No. 8, mvt. 2 (mm. 14–47)

## Sonata No. 8

**Rondeau**

**Allegretto** %

[Terza volta al Minore]

**Fine**

**D.S. al Minore**

The musical score is written for a single melodic instrument, likely a violin or flute, with a piano accompaniment. The key signature has two flats (B-flat major), and the time signature is 2/4. The tempo is marked 'Allegretto'. The piece is in Rondeau form, consisting of a main theme (A) and a contrasting section (B) in the minor key. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings like 'tr' (trill). The piece concludes with a 'D.S. al Minore' marking, indicating a repeat of the main theme in the minor key.

Example 4.53 Sonata No. 8, mvt. 3 (mm. 1–46)

## Sonata No. 8

*Minore*

47

52

57

62

67

72

77

82

87

D.S. al Fine

Example 4.54 Sonata No. 8, mvt. 3 (mm. 47-93)

## ***Sonata No. 9 in G Major***

***Allegro Moderato*** ♩ = 120

### **Patterns**

- This movement has many challenging elements. Exercises 9.1–9.14 include various intervals and patterns that will increase your technical prowess.

### **Tricks/Tips**

- Exercise 9.10 includes another infamous interval from clarion  $d\sharp^2$  to  $b^2$ . Similarly, to  $e\flat^2$  to  $c^2$ , the solutions are limited, including sliding, quickly lifting the pinky, or another alternate fingering. The solution is very much dependent on your instrument.

### **Ornamentation**

- Exercises 9.8–9.9, and 9.14 all include possible realizations of ornamental figures. Remember that these are only one possible solution and can be adjusted to taste.

### **Other Thoughts**

- Because Sonata No. 9 is very challenging to master, take your time and work slowly to learn every difficult phrase and pattern.



## Sonata 9.1 Exercises

Musical score for Sonata 9.1 Exercises, measures 9.1 to 9.14. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The exercises are numbered 9.1 through 9.14, each enclosed in a box above the staff. The exercises include various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as dynamic markings like *tr* (trill) and *~* (breath mark). Measure 9.12 features a repeat sign and four groups of triplets. Measure 9.14 includes a trill marked with *tr*.

## Example 4.55 Exercises for Sonata 9, mvt. 1

*Adagio* ♪ = 60

### Patterns

- Exercises 9.15–9.29 will help you master some of the awkward patterns and large intervals.
- Use Exercises 9.22 and 9.24 to help incorporate the last nearly impossible chromatic note, chalumeau  $e \flat^2$ .

### Tricks/Tips

- Similar to chalumeau  $c\sharp^1$  and  $b$ , learning  $e \flat^2$  requires much time and patience to master in producing a sounding pitch that is relatively close to being in tune. It is also normal for this note to be stuffy.
- B  $\flat$  major is an extremely difficult key due to the many cross fingerings and awkward finger patterns.

### Performance Practice

- Even as the technical aspects are increasingly arduous, do not forget about all of the relevant performance practices, such as meter, phrase shape, and articulation.

### Ornamentation

- There are numerous ornamental figures in this movement. Try to remember that they are there only to heighten the expression of the melodic line.
- Exercise 9.16 is one realization of a crucial turn that utilizes a complicated finger pattern.

### Other Thoughts

- The 2<sup>nd</sup> movement continues to accentuate the fact that Sonata No. 9 is very challenging. Patience, confidence, and determination will help you get through it.

## Sonata 9.2 Exercises

The image displays a musical score for 'Sonata 9.2 Exercises' in 3/8 time, spanning measures 9.15 to 9.29. The key signature is two flats (B-flat and E-flat). The score is organized into five horizontal staves, each containing a sequence of measures. Measure numbers are enclosed in boxes above the corresponding measures. The notation includes various musical symbols such as eighth notes, quarter notes, half notes, rests, and accidentals (sharps and flats). A fermata is placed over measure 9.16, and a slur with a '5' indicates a quintuplet in measure 9.17. The exercises conclude with double bar lines and repeat signs at the end of measures 9.28 and 9.29.

9.15 9.16 9.17

9.18 9.19 9.20 9.21

9.22 9.23

9.24 9.25

9.26 9.27 9.28 9.29

## Example 4.56 Exercises for Sonata 9, mvt. 2

*Allegretto Rondeau* ♩ = 96

**Patterns**

- Like the previous two movements, this movement has many complicated rhythmic figures that appear in quick succession. Exercises 9.30–9.40 will help you become more familiar with some of these rhythmic patterns and awkward intervals.

**Tricks/Tips**

- Like the other movements, slow practice is necessary in becoming familiar with the difficult patterns. Watch out for some extreme leaps and fast successive figures.

**Performance Practice**

- SAQ: True or False: In highly technical sections, do you forget the musical elements?

**Other Thoughts**

- Repeats
  - It is in Rondo form and has the following shape; A (mm. 1–16), A (mm. 1–16 Repeated), B (mm. 17–61), A (mm. 1–16), C (mm. 47–94, A (mm. 1–16).
- Once Sonata No. 9 is learned, you should feel extreme pride and ownership in accomplishing something that may seem easy on the modern clarinet. Know that this is extremely difficult on the five-key clarinet, and a reason why more keys were added to the instrument.

## Sonata 9.3 Exercises

Musical notation for Sonata 9.3 Exercises, measures 9.30 to 9.40. The notation is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The exercises are numbered 9.30 through 9.40. Measures 9.30 and 9.31 are on the first line. Measures 9.32 through 9.35 are on the second line. Measures 9.36 through 9.40 are on the third line. The exercises include various rhythmic patterns, including eighth and sixteenth notes, and triplets.

## Example 4.57 Exercises for Sonata 9, mvt. 3

## Sonata No. 9

Allegro Moderato

The musical score for Sonata No. 9, mvt. 1 (mm. 1-65) is presented in a two-staff format. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Allegro Moderato'. The score begins with a piano introduction. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The score includes various musical notations such as eighth notes, sixteenth notes, triplets, and dynamic markings like 'cresc.' and 'tr.'.

Example 4.58 Sonata No. 9, mvt. 1 (mm. 1–65)

Sonata No. 9

66 76 85 91 98 107 113 117 125

**Example 4.59 Sonata No. 9, mvt. 1 (mm. 66–130)**

## Sonata No. 9

Adagio

The musical score is written for a piano and consists of seven systems of two staves each. The key signature is one flat (B-flat major), and the time signature is 8/8. The tempo is marked "Adagio". The score begins with a treble staff starting on a half note and a bass staff with a half note. The second system features a treble staff with a sixteenth-note triplet and a bass staff with a half note. The third system has a treble staff with a sixteenth-note triplet and a bass staff with a half note. The fourth system shows a treble staff with a sixteenth-note triplet and a bass staff with a half note. The fifth system features a treble staff with a sixteenth-note triplet and a bass staff with a half note. The sixth system has a treble staff with a sixteenth-note triplet and a bass staff with a half note. The seventh system shows the end of the piece with a treble staff starting on a half note and a bass staff with a half note.

Example 4.60 Sonata No. 9, mvt. 2 (mm. 1–37)



## Sonata No. 9

The musical score for Sonata No. 9, mvt. 2 (mm. 38-72) is presented in seven systems. Each system consists of two staves. The key signature is B-flat major (two flats). The time signature is 3/4. The score includes various musical notations such as eighth notes, sixteenth notes, triplets, and trills. The first system starts with a treble clef and a key signature of two flats. The second system has a measure rest in the right hand. The third system has a measure rest in the right hand. The fourth system has a measure rest in the right hand. The fifth system has a measure rest in the right hand. The sixth system has a measure rest in the right hand. The seventh system has a measure rest in the right hand.

Example 4.61 Sonata No. 9, mvt. 2 (mm. 38–72)

Sonata No. 9

Allegretto

Rondeau

§

[Terza volta al Minore]

Fine

*rinf.* *rinf.*

The musical score is for the third movement of Sonata No. 9, marked 'Allegretto'. It is in 2/4 time and the key of D major. The piece is a Rondeau, consisting of a main theme (labeled '§') and three variations. The first variation is the main theme, the second variation is a repeat of the main theme, and the third variation is a new theme in the minor key (labeled '[Terza volta al Minore]'). The score includes various musical notations such as treble and bass staves, notes, rests, trills, triplets, and dynamic markings like 'rinf.'.

Example 4.62 Sonata No. 9, mvt. 3 (mm. 1–52)

Sonata No. 9

D.S. al Minore

Minore  
Allegro

D.S. al Fine

Example 4.63 Sonata No. 9, mvt. 3 (mm. 53–94)

## ***Sonata No. 10 in B ♭ major***

**Moderato** ♩ = 120

### **Patterns**

- Sonata No. 10 is more complicated than Sonata No. 9 and the key of B ♭ major adds greatly to the challenge. Use Exercises 10.1–10.20, to help succeed in learning the new patterns.
- Exercises 10.10–10.12 also introduces one of the last remaining altissimo notes,  $f^3$ .

### **Tricks/Tips**

- The best advice for tackling this movement is proceed slowly and carefully since there are many new patterns and difficult intervals to master.
- In preparing to play altissimo  $f^3$ , be careful to find a fingering and an embouchure shape (inner and outer) that plays in tune. Because the higher altissimo fingerings are close together in terms of clarinet acoustics, it is easy to pinch a note sharp or blow a note flat.

### **Performance Practice**

- Despite the vast technical aspects, remember to continue to implement performance practice concepts. Just because the technique is hard, be mindful to not play monotonously.

### **Ornamentation**

- Exercises 10.13–10.15 introduce two new symbols. Lefèvre uses both + and ♪ to notate *trills*.

### **Other Thoughts**

- This movement may seem arduous to perform, but be assured that it is extremely rewarding at the end of the learning process.

## Sonata 10.1 Exercises

10.1

10.2

10.3

10.4

10.5

10.6

10.7

10.8

10.9

10.10

10.11

10.12

10.13

10.14

10.15

10.16

10.17

10.18

10.19

10.20

Example 4.64 Exercises for Sonata No. 10, mvt. 1

*Adagio* ♩ = 60

### Patterns

- Although not as challenging as the first movement, there are some difficult patterns found in this movement. Use Exercises 10.21–10.26 to incorporate these new patterns.

### Tricks/Tips

- Despite the ease of some of the facile fingering patterns, do not get comfortable or lazy in their execution. There are a few very long technical and very rhythmic passages that have to sound even and comfortable to the listener. Slow practice is key.

### Performance Practice

- Remember that the meter is in three, even though you might have to subdivide to count the very quick thirty-second notes.

### Ornamentation

- Exercise 10.21 is one possible realization of the turn figure found in the first measure.

### Sonata 10.2 Exercises

The image displays six musical exercises, numbered 10.21 through 10.26, arranged in two staves. The notation is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. Exercises 10.21, 10.22, and 10.23 are on the first staff, while 10.24, 10.25, and 10.26 are on the second staff. The exercises include various musical notations such as eighth notes, sixteenth notes, and thirty-second notes, as well as rests and dynamic markings.

**Example 4.65 Exercises for Sonata No. 10, mvt. 2**

## ***Allegretto Rondeau* ♩ = 86**

### **Patterns**

- Like the 1st movement, this movement is also in B ♭ major yet it is slightly easier than the first movement. Exercises 10.27–10.31 contain some elements that may need to be incorporated in your skill set for optimal technical proficiency.

### **Tricks/Tips**

- Throughout this movement there are many difficult leaps, complicated finger patterns, and long articulated technical passages that need attention. Slow practice is crucial. Although there is no articulation printed, do not forget to add various articulation patterns that suit your ability.

### **Performance Practice**

- Despite the tonality adding extra difficulty to the movement, you must make it sound easy and jovial. Employ the concepts of pickup notes, meter emphasis, and phrase organization.
- SAQ: Do you remember what the definition is for *rinf.*?

### **Ornamentation**

- Exercise 10.29 is one example realization of the new trill ♯ symbol.

### **Other Thoughts**

- Repeats
  - It is in Rondo form and has the following shape; A (mm. 1–16), A (mm. 1–16 Repeated), B (mm. 17–57), A (mm. 1–16), C (mm. 58–108), A (mm. 1–16).

## Sonata 10.3 Exercises

The image displays a musical score for three measures of a piece, identified as Sonata 10.3 Exercises. The score is written on three staves, each beginning with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is 8/8.

- Measure 10.27:** The first staff shows a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The measure ends with a double bar line.
- Measure 10.28:** The second staff continues with eighth notes: A4, B4, C5, D5, E5, F5, G5, A5. The measure ends with a double bar line.
- Measure 10.29:** The third staff begins with a half note G4, followed by a quarter rest, then a half note A4, a quarter rest, and a half note B4. The measure ends with a double bar line.
- Measure 10.30:** The fourth staff begins with a half note C5, followed by a quarter rest, then a half note D5, a quarter rest, and a half note E5. The measure ends with a double bar line.
- Measure 10.31:** The fifth staff begins with a half note F5, followed by a quarter rest, then a half note G5, a quarter rest, and a half note A5. The measure ends with a double bar line.

**Example 4.66 Exercises for Sonata No. 10, mvt. 3**



## Sonata No. 10

**Moderato**

The musical score is written for a single instrument, likely piano, in 4/4 time. The key signature is one flat (B-flat major). The tempo is marked 'Moderato'. The score is divided into seven systems, each with two staves. The first system begins with a treble clef and a key signature of one flat. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and ties. There are several triplet markings (3) and a fermata. The score ends with a double bar line at measure 38.

Example 4.67 Sonata No. 10, mvt. 1 (mm. 1–38)

## Sonata No. 10

39

45

49

53

57

61

65

*rinf.*

*rinf.*

Example 4.68 Sonata No. 10, mvt. 1 (mm. 39–68)

Sonata No. 10

The musical score is for Sonata No. 10, first movement, measures 69 to 113. It is written for piano in G minor (three flats) and 3/4 time. The score is presented in eight systems, each with a treble and bass staff. Measure numbers 75, 81, 85, 90, 96, 102, and 108 are indicated at the beginning of their respective systems. The notation includes various rhythmic values, including eighth and sixteenth notes, as well as triplets and slurs. Dynamic markings such as 'p' and 'f' are used throughout the piece.

**Example 4.69 Sonata No. 10, mvt. 1 (mm. 69–113)**

Sonata No. 10

114

120

124

127

131

134

137

142

*f*

*rinf.*

*rinf.*

*rinf.*

**Example 4.70 Sonata No. 10, mvt. 1 (mm. 114–146)**

## Sonata No. 10

Adagio

The musical score is written for a piano and consists of seven systems of two staves each. The key signature is one flat (B-flat major) and the time signature is 3/4. The tempo is marked 'Adagio'. The score includes various musical notations such as eighth, sixteenth, and thirty-second notes, rests, trills (tr), and triplets (3). Dynamic markings of 'f' (forte) are present in several measures. The piece concludes with a double bar line and a repeat sign.

Example 4.71 Sonata No. 10, mvt. 2 (mm. 1–35)

## Sonata No. 10

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

ff

Example 4.72 Sonata No. 10, mvt. 2 (mm. 36–68)

## Sonata No. 10

**Rondeau** **Allegretto**

The musical score is for a piece titled "Rondeau" in the "Allegretto" tempo. It is written for a single melodic instrument, likely a flute or violin, and a basso continuo. The key signature is two flats (B-flat major), and the time signature is 6/8. The score is divided into eight systems, each with a treble and bass staff. The first system begins with a treble clef and a key signature of two flats. The piece features various musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as "rinf." (rinfresco) and "sf" (sforzando). The score concludes with a "Fine" marking and a repeat sign.

Example 4.73 Sonata No. 10, mvt. 3 (mm. 1–51)

Sonata No. 10

D.S. al Minore

*Minore*

*fp* *fp*

*D.S. al Fine*

**Example 4.74 Sonata No. 10, mvt. 3 (52–108)**



## *Sonata No. 11 in E Minor*

*Allegro con espressione* ♩ = 120

### Patterns

- Use Exercises 11.1–11.5 to add a few new technique patterns found in this movement.

### Tricks/Tips

- You will notice that there are many long passages of sixteenth notes in this movement. It is advised to play them slow and with musicality (phrasing, articulation, and dynamics). With time, these fast passages will become easier.

### Other Thoughts

- This movement is quite long but it has a very enjoyable tune. The melody lends itself to further experimentation with additional ornaments and other improvisatory figures.

### Sonata 11.1 Exercises



**Example 4.75 Exercises for Sonata No. 11, mvt. 1**

*Adagio* ♩ = 54

### Patterns

- Like the 1<sup>st</sup> movement, there are only a few odd patterns to be practiced in this movement. Use Exercises 11.6–11.10 to help build your technical proficiency.

### Tricks/Tips

- Because there are a lot of notes visually in some bars, confusion of the melodic organization is possible. Try to figure out the logical melodic and harmonic pattern before performing to aid in your preparation and musical expression.

### Performance Practice

- Because there are often a lot of notes in a measure requiring subdivision, remember that you eventually want to perform it in three and not in six

### Ornamentation

- This movement is ripe for further experimentation of ornaments and improvisation, especially in long valued notes and phrase endings.

### Other Thoughts

- Remember that even though there are lots of notes or ornaments, your goal is to sing and communicate a pleasant yet virtuosic melody.

### Sonata 11.2 Exercises

The image displays five musical exercises, numbered 11.6 through 11.10, arranged on a single staff in 3/4 time. The key signature is one sharp (F#). Exercises 11.6, 11.7, and 11.8 are grouped together on the first line, while 11.9 and 11.10 are on the second line. Each exercise is a short melodic phrase, often using repeat signs. Exercise 11.6 starts with a quarter rest followed by a quarter note, then a half note. Exercise 11.7 is a half note followed by a quarter note. Exercise 11.8 is a half note followed by a quarter note. Exercise 11.9 is a half note followed by a quarter note. Exercise 11.10 is a half note followed by a quarter note.

**Example 4.76 Exercises for Sonata No. 11, mvt. 2**

*Allegro poco vivace* ♩ = 76

### **Patterns**

- Exercises 11.11–11.13 will help add just a few more technical and phrasing ideas to your technique.

### **Tricks/Tips**

- This movement contains many continuous lines of sixteenth notes that may cause breathing difficulties. Feel free to take breaths where it musically makes sense.

### **Performance Practice**

- Although there are many quick notes in succession creating a visual meter of four, remember that the meter is really in two.
- This movement emphasizes the two by two phrasing or long-short pattern.

### **Ornamentation**

- When executing any ornament, even if it is a short figure, remember to play them in a natural way. Overlooking this detail by playing too mechanically will hinder your overall phrasing and expression.

### **Other Thoughts**

- Repeats
  - It is in Rondo form and has the following shape; A (mm. 1–28), B (mm. 29–83), A (mm. 1–28), C (mm. 84–122), A (mm. 1–28).

## Sonata 11.3 Exercises

11.11

11.12

11.13

Example 4.77 Exercises for Sonata No. 11, mvt. 3

## Sonata No. 11

*Allegro con espressione*

The musical score for Sonata No. 11, mvt. 1 (mm. 1–42) is presented in a standard musical notation format. It consists of two staves, a treble staff and a bass staff, both in 4/4 time and key of D major. The tempo is marked *Allegro con espressione*. The score is divided into measures 1 through 42, with measure numbers 7, 14, 18, 23, 30, 36, and 40 marked at the beginning of their respective systems. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and dynamic markings like accents and slurs.

Example 4.78 Sonata No. 11, mvt. 1 (mm. 1–42)

## Sonata No. 11

43

47

50

56

63

69

74

79

Example 4.79 Sonata No. 11, mvt. 1 (mm. 43–85)

## Sonata No. 11

86

92

96

100

104

111

115

121

Example 4.80 Sonata No. 11, mvt. 1 (mm. 86–126)

## Sonata No. 11

127 *tr* *tr* 3 3

131

134

137

140

143

146

150

152 3 3 3 3

Example 4.81 Sonata No. 11, mvt. 1 (mm. 127–154)



## Sonata No. 11

Adagio

Example 4.82 Sonata No. 11, mvt. 2 (mm. 1–31)

## Sonata No. 11

musical score for Sonata No. 11, mvt. 2 (mm. 32–64). The score is written for piano in G major, 4/4 time. It consists of seven systems of two staves each. The first system begins with a repeat sign. The music features various melodic lines, some with triplets and slurs. Dynamics include *rinf.* (rinf.) and *f* (forte). The score ends with a double bar line and repeat dots.

Example 4.83 Sonata No. 11, mvt. 2 (mm. 32–64)

## Sonata No. 11

Allegro poco vivace

The musical score is written for a single instrument, likely piano, in 2/4 time and D major. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro poco vivace'. The score consists of eight systems of two staves each. The first system starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody in the treble staff features eighth-note patterns, while the bass staff provides a steady accompaniment of quarter notes. The piece concludes with a double bar line and the word 'Fine'.

Example 4.84 Sonata No. 11, mvt. 3 (mm. 1–45)

## Sonata No. 11

The musical score for Sonata No. 11, mvt. 3 (mm. 46-83) is presented in eight systems. Each system contains a piano (p) staff and a right-hand (RH) staff. The key signature is G major (one sharp) and the time signature is 3/4. The score includes various musical notations such as trills (tr), triplets (3), and slurs. The final system is marked "D.S. al Maggiore".

Example 4.85 Sonata No. 11, mvt. 3 (mm. 46–83)

Sonata No. 11

*Majore*

The musical score is written for piano, consisting of eight systems of two staves each. The key signature has one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as triplets, slurs, and dynamic markings like *sf* (sforzando) and *f* (forte). The piece concludes with the instruction "D.S. al Fine".

Example 4.86 Sonata No. 11, mvt. 3 (mm. 84–122)

## ***Sonata No. 12 in F Major***

***Allegro*** ♩ = 132

### **Patterns**

- Exercises 12.1–12.12 will help you incorporate a few final technical and arpeggio patterns.

### **Tricks/Tips**

- Like Sonata No. 11, this sonata has many long technical passages. Go slow and work each passage or phrase separately.

### **Performance Practice**

- SAQ: Remember all the performance practice elements? List them in your mind before playing.

### **Ornamentation**

- You should know how to perform all of the ornaments now by visual recognition.

### **Other Thoughts**

- Start to train yourself to realize ornaments and improvise extra elements at sight. You have had sufficient practice and can only improve by trying to “go for it” through experimentation. It is okay to fail, but during each subsequent attempt or play through, try to accomplish more than the previous attempt. By ingraining this habit, your ornaments and embellishments will become less mannered and more natural.

## Sonata 12.1 Exercises

12.1

12.2

12.3

12.4

12.5

12.6

12.7

12.8

12.9

12.10

12.11

12.12

The image displays twelve musical exercises, numbered 12.1 through 12.12, arranged in five staves. Each exercise is written in a single staff with a treble clef and a key signature of one flat (B-flat). The exercises vary in complexity, featuring eighth notes, quarter notes, and triplets. Exercises 12.2, 12.4, 12.6, 12.7, 12.8, 12.9, and 12.10 include repeat signs. Exercises 12.11 and 12.12 end with a double bar line. The exercises are designed to develop technical skills such as finger dexterity, rhythm, and articulation.

## Example 4.87 Exercises for Sonata No. 12, mvt. 1

*Adagio* ♩. = 36

### Patterns

- Exercises 12.13–12.18 give the last elements of technique needed to perform this movement.

### Tricks/Tips

- Use Exercises 12.16–12.18 to incorporate the very difficult fully diminished E ♭ arpeggio. Go slow to become acquainted with the awkward fingerings and tuning.

### Performance Practice

- SAQ: Are the concepts ingrained yet?

### Ornamentation

- Continue to strive for organically created embellishments.

### Other Thoughts

- As you've progressed through these twelve sonatas, hopefully you are starting to feel more comfortable with the early clarinet and its differences from the modern clarinet.

### Sonata 12.2 Exercises

The image displays musical notation for six exercises, labeled 12.13 through 12.18, arranged in three staves. The first staff contains exercise 12.13, which is an 8-measure piece in 6/8 time. The second staff contains exercises 12.14, 12.15, and 12.16. Exercise 12.14 is a 4-measure piece, 12.15 is a 4-measure piece, and 12.16 is a 4-measure piece. The third staff contains exercises 12.17 and 12.18. Exercise 12.17 is a 4-measure piece, and 12.18 is a 4-measure piece. The notation includes various musical symbols such as notes, rests, and accidentals.

**Example 4.88 Exercises for Sonata No. 12, mvt. 2**



*Andante (Theme and Variations)* ♩ = 70

**Patterns**

- Use Exercises 12.19–12.24 to incorporate the remaining patterns needed to display a mastery of the five-key clarinet.

**Tricks/Tips**

- This movement is a theme and variations. To help your melodic organization throughout make sure to refer to the theme before working on each subsequent variation.

**Performance Practice**

- Hopefully you should have a firm grasp of various performance practice concepts.

**Ornamentation**

- You should be able to execute ornaments in an organic and less mannered way.

**Other Thoughts**

- Although some variations are easier than others, there are numerous technical and near impossible passages throughout. Try to pick a tempo where you can play each variation at the same speed.

## Sonata 12.3 Exercises

12.19

12.20

12.21

12.22

12.23

12.24

The image displays six measures of musical notation for Sonata No. 12, mvt. 3, measures 12.19 through 12.24. The notation is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. Measures 12.19 and 12.20 feature triplet eighth notes. Measure 12.21 contains a triplet of eighth notes followed by a quarter note. Measures 12.22 and 12.23 consist of continuous eighth-note patterns. Measure 12.24 begins with a quarter note, followed by a triplet of eighth notes, and ends with a quarter note.

Example 4.89 Exercises for Sonata No. 12, mvt. 3

## Sonata No. 12

**Allegro**

The musical score is written for a piano in 4/4 time, key of B-flat major. It consists of eight systems of two staves each. The first system starts with a treble clef and a key signature of one flat. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills marked with 'tr' and triplets marked with '3'. The score ends with a double bar line and repeat dots.

Example 4.90 Sonata No. 12, mvt. 1 (mm. 1–36)

## Sonata No. 12

37

41

44

47

50

53

56

61

cresc.

Example 4.91 Sonata No. 12, mvt. 1 (mm. 37–65)

## Sonata No. 12

74

79

88

97

103

107

112

Example 4.92 Sonata No. 12, mvt. 1 (mm. 66–117)

## Sonata No. 12

118

126

130

134

139

142

146

151

Example 4.93 Sonata No. 12, mvt. 1 (mm. 118–156)

## Sonata No. 12

Adagio

The musical score is written for piano in 8/8 time, key of B-flat major. It consists of seven systems of two staves each. The first system shows the beginning of the piece with a treble and bass staff. The second system features a trill in the right hand. The third system includes triplets in the right hand. The fourth system has a long melodic line in the right hand. The fifth system features triplets in the right hand. The sixth system has a trill in the right hand. The seventh system shows the end of the piece with a repeat sign and a final cadence.

Example 4.94 Sonata No. 12, mvt. 2 (mm. 1–34)

## Sonata No. 12

Example 4.95 Sonata No. 12, mvt. 2 (mm. 35–66)



## Sonata 12

Andante

1st Variation

2nd Variation

*rinf.* *rinf.* *rinf.* *rinf.*

*tr* *tr* *tr* *tr*

Example 4.96 Sonata No. 12, mvt. 3 (mm. 1–39)

## Sonata No. 12

3rd  
Variation

*rinf.*

Example 4.97 Sonata No. 12, mvt. 3 (mm. 40–64)

## Sonata No. 12

4th Variation

5th Variation

poco lento

Con Gusto

6th Variation

The musical score for Sonata No. 12, mvt. 3, measures 65-104, is presented in six variations. The 4th variation is a simple melody in the right hand. The 5th variation is marked 'poco lento' and 'Con Gusto', featuring a more complex melody in the right hand and a bass line in the left hand. The 6th variation is marked 'poco lento' and 'Con Gusto', featuring a more complex melody in the right hand and a bass line in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'rinf.'

Example 4.98 Sonata No. 12, mvt. 3 (mm. 65–104)

## Sonata No. 12

7th Variation

*mf*

*rinf.*

*tr*

Example 4.99 Sonata No. 12, mvt. 3 (mm. 105–128)

## Sonata No. 12

8th  
Variation

The 8th Variation consists of two systems of music. Each system has a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with longer note values and rests. The key signature has one flat (B-flat), and the time signature is 3/4. The first system ends with a repeat sign, and the second system concludes with a double bar line.

9th  
Variation

The 9th Variation consists of four systems of music. Each system has a treble and bass staff. The treble staff is characterized by dense, rapid sixteenth-note passages, often with grace notes. The bass staff continues with a steady accompaniment. The key signature remains one flat (B-flat), and the time signature is 3/4. The variation concludes with a double bar line.

Example 4.100 Sonata No. 12, mvt. 3 (mm. 129–160)

By completing these twelve sonatas included in Lefèvre's *Méthode de Clarinette*, your ability and skill on the early clarinet will become sufficient to explore other standard classical works. You may want to continue with some of the sonatas by Lefèvre, Hoffmeister or Devienne. Also recommended are the standard concerti, such as the ones by Karl Stamitz or Franz Xavier Pokorny, and chamber music, including the Beethoven Duo, WoO 27 with Bassoon and Mozart "Kegelstatt" Trio, K. 498. See Appendix B for a comprehensive list of additional repertoire.

## Appendix A

### Errata

#### For Sonatas No. 1–12 from Lefèvre's *Méthode de Clarinette*

##### Sonata 1.1

- m. 8, 11, 31, 34: added slur to grace notes
- m. 37, Beat 3: (2<sup>nd</sup> part) modified to fit range “8va”

##### Sonata 1.2

- m. 10, 28: added slur to grace note

##### Sonata 1.3

- m. 1, 2, 6, 9, 10, 15, 21, 27: added slur to grace notes
- m. 20: added *Fine*
- m. 21: clarification of grace note pitch to C
- m. 27, Beat 2: (2<sup>nd</sup> part) “8va”
- clarification placement of *DS Al Fine*

##### Sonata 2.1

- m. 2, 5, 9, 25, 36, 37, 38, 41: added slur to grace notes
- m. 3, Beat 3: (2<sup>nd</sup> part) added courtesy accidental G#
- m. 14: clarified slur
- mm. 29–30, Beat 4–Beat 1: clarified B ♭ slur
- m. 32, Beat 1: Added courtesy accidental B ♭ (implied from previous measure)

##### Sonata 2.2

- m. 1: moved tempo marking from side of staff to above
- mm. 2–3, 6–7: remove slur to downbeat to maintain articulation/meter hierarchy
- m. 11, Beat 2–3: changed stem direction
- m. 12: clarification of slur
- m. 24, 33: removal of odd “stroke” on half Note
- m. 39 added slur to grace notes
- m. 48, Beat 3: (2<sup>nd</sup> part) “8va”

##### Sonata 2.3

- m. 4, 12, 15, 31, 60, 63: added slur to grace note
- m. 75, 77: clarification of slur and “stroke” placement

##### Sonata 3.1

- mm. 1–2: clarification of slur
- m. 30, 47: removal of odd “stroke” on half note
- m. 39, 49, 55: added slur to grace note
- m. 29, 60: added implied repeat symbols

## Sonata 3.2

- m. 4, 11, 16, 20, 23: added slur to grace notes
- m. 23: clarification of rhythm (four sixteenth notes)
- m. 36, 39: added slur to grace notes

## Sonata 3.3

- m. 15, 19, 23, 49, 56, 60, 64: added slur to grace notes

## Sonata 4.1

- m. 1, 6, 16, 18, 20, 25, 27, 29, 61, 64, 66: added slur to grace notes
- m. 62, Beat 1: added courtesy accidental C $\sharp$

## Sonata 4.2

- m. 34, 37: added slur to grace notes
- m. 43: extenuation of slur to 4<sup>th</sup> eighth note

## Sonata 4.3

- m. 15, Beat 3: added courtesy accidental B $\sharp$
- m. 24, 32, 36, 40: added slur to grace notes
- m. 32, 47: eliminate repeat clarification
- clarified road map and repeats with added *DS al Trio*

## Sonata 5.1

- m. 5, Beat 4: (2<sup>nd</sup> part) added courtesy accidental C $\sharp$
- m. 14, 23, 28, 29, 30, 31, 39, 40, 43, 44: added slur to grace notes
- mm. 62–63: clear delineation of slur (not over bar)

## Sonata 5.2

- m. 2, 4, 7, 15, 17, 19, 29, 31, 34: added slur to grace notes
- m. 7, Beat 1: added courtesy accidental G $\sharp$  (implied from previous measure)
- m. 15, 48: added implied repeat symbols

## Sonata 5.3

- m. 4, 17, 21, 23, 29, 47, 55, 57, 61, 64, 66: added slur to grace notes
- m. 25, 68: added implied repeats to 2<sup>nd</sup> section

## Sonata 6.1

- m. 24, 50: added slur to grace notes
- m. 32, 68: added implied repeat symbols
- m. 36, Beat 3: removed extraneous eighth note rest

## Sonata 6.2

- m. 1: moved tempo marking from side of staff to above
- m. 6, Beat 3: added courtesy accidental B $\sharp$
- m. 7, 15, 28, 33, 35, 39: added slur to grace notes
- m. 20, 40: added implied repeats to 2<sup>nd</sup> section



- m. 20, Beat 3: (2<sup>nd</sup> part) “8va”
- m. 24, Beat 2: (2<sup>nd</sup> part) “8va”
- m. 40, Beat 3: (2<sup>nd</sup> part) “8va”

### Sonata 6.3

- m. 2, 7, 10, 18, 19, 21, 22, 23, 25, 37, 47: added slur to grace notes
- clarified road map and repeats with added *DC al Trio*

### Sonata 7.1

- m. 1, 2, 4, 32, 44, 60: added slur to grace notes
- m. 40, 84: added implied repeats to 2<sup>nd</sup> section

### Sonata 7.2

- m. 1, 7, 8, 9, 12, 21, 33: added slur to grace notes
- m. 20, 44: added implied repeats to 2<sup>nd</sup> section

### Sonata 7.3

- m. 3, 6, 9, 11, 15, 19, 27, 31, 34, 49, 53: added slur to grace notes
- m. 28, 66: added implied repeats to 2<sup>nd</sup> section

### Sonata 8.1

- m. 6, 17, 35, 40, 43, 47, 71, 92, 104, 109, 112, 114, 123: added slur to grace notes
- m. 63, 132: added implied repeats
- m. 91, Beat 2: (2<sup>nd</sup> part) added courtesy accidental C#
- m. 101, Beat 1: (1<sup>st</sup> part) “8va”

### Sonata 8.2

- m. 26, 35: added slur to grace notes
- m. 20, 47: added repeats

### Sonata 8.3

- m. 10, 32, 33, 35, 42, 51, 52, 54, 56, 58, 59, 60, 69, 82, 83, 84, 86: added slur to grace notes
- m. 24, 26, Beat 3: added courtesy accident B ♮
- m. 24, Beat 2&: (2<sup>nd</sup> part) added courtesy accidental B ♮
- m. 38, Beat 1: (2<sup>nd</sup> part) changed note C to match m. 36
- m. 59, Beat 1&: (2<sup>nd</sup> part) courtesy accidental C#
- m. 64: clarification of rhythm
- m. 75, Beat 1&: (2<sup>nd</sup> part) added courtesy accidental C#
- mm. 83–84, Beat 1&: (2<sup>nd</sup> part) added courtesy accidental C#
- m. 87: clarification of rhythm
- clarified road map and repeats with added *DS al Minore*

### Sonata 9.1

- m. 22, 35, 84, 103, 105: added slur to grace notes
- m. 3: clarification of rhythm

- m. 55, 130: added implied repeats
- m. 65, Beat 1&: added courtesy accidental C $\sharp$
- m. 68: clarification of rhythm

### Sonata 9.2

- m. 25, 67: added slur to grace notes
- m. 17: clarification of rhythm
- m. 29: moved decrescendo to beneath staff for clarity
- m. 39, Beat 2: (2<sup>nd</sup> part) courtesy accidental B $\natural$
- m. 49: clarification of rhythm
- m. 59: clarification of rhythm

### Sonata 9.3

- m. 4, 6, 12, 13, 15, 34, 71: added slur to grace notes
- clarified road map and repeats with added *DS al Minore*

### Sonata 10.1

- m. 3, 34, 35, 36, 42, 59, 73, 89, 91, 92, 93, 97, 99, 100, 101, 118, 199: added slur to grace notes
- m. 42, Beat 1: added courtesy accidental E $\natural$
- m. 92, 101, Beat 4: added courtesy accidental F $\natural$
- m. 81, 83, Beat 3: added courtesy accidental G $\natural$
- m. 95, Beat 2: (2<sup>nd</sup> part) “8va”
- m. 126, Beat 2–3: added courtesy accidental E $\natural$
- m. 134, Beat 3–4: added courtesy accidental E $\natural$
- m. 134, Beat 4: added courtesy accidental D  $\flat$
- m. 68, 145: added implied repeats

### Sonata 10.2

- m. 1, 33, 36, 39, 41, 44, 45, 55: added slur to grace notes
- m. 23, Beat 3&: added courtesy accidental C $\natural$
- m. 30, 68: added implied repeats

### Sonata 10.3

- m. 1, 3, 9, 11, 30, 32, 38, 40, 53, 59, 61, 64, 66, 70, 72, 74, 76, 78, 80, 81, 91, 93, 96, 98: added slur to grace notes
- m. 23, Beat 2&: (2<sup>nd</sup> part) added courtesy accidental B $\natural$
- m. 31, Beat 2: (2<sup>nd</sup> part) added courtesy accidental E $\natural$
- m. 89, Beat 2&: added courtesy accidental F $\natural$
- mm. 95–97: (2<sup>nd</sup> part) clarification of slur
- m. 101, Beat 1: courtesy accidental F $\sharp$
- clarified road map and repeats with added *DS al Minore*

## Sonata 11.1

- m. 3, 11, 43, 89, 92, 96, 97, 107, 145, 148: added slur to grace notes
- m. 24, 32, 117, 125: rhythmic clarification
- m. 41, Beat 3–4: added courtesy accidental F $\natural$
- m. 66 Beat 3 “Slur 3 Tongue 1” clarification to match Beat 4
- mm. 80–81: (2<sup>nd</sup> part) clarification of slur (not over bar)
- m. 101, Beat 3: (2<sup>nd</sup> part) courtesy accidental A $\sharp$
- m. 144, Beat 2–3: clarification of slur
- m. 60, 154: added implied repeats

## Sonata 11.2

- fixed tempo marking to *Adagio* from *Allegro*
- m. 15, 19, 21, 23, 27, 31, 40, 42, 48, 51, 53, 55, 59, 62: added slur to grace notes
- m. 23, Beat 2&a: added courtesy accidental C $\sharp$
- m. 25: clarification of slur through first five note grouping
- m. 42, Beat 1: added courtesy accidental F $\natural$

## Sonata 11.3

- m. 2, 4, 10, 12, 49, 51, 93, 98, 100, 101, 102, 103: added slur to grace notes
- m. 20: clarification of rhythm
- m. 94, Beat 2: added courtesy accidental F $\natural$
- m. 96: clarification of rhythm
- m. 104, Beat 2&: added courtesy accidental B  $\flat$
- m. 113, Beat 2&: added courtesy accident F $\sharp$

## Sonata 12.1

- m. 27, 30, 31, 33, 35, 38, 39, 41, 64, 78, 87, 94, 114, 134, 143, 145, 147, 155: added slur to grace notes
- m. 20, 22, Beat 2&a: added courtesy accidental B $\natural$
- m. 50, 52, Beat 4: (2<sup>nd</sup> part) added courtesy accidental B $\natural$
- m. 70, Beat 4: (2<sup>nd</sup> part) added courtesy accidental D $\natural$
- m. 94, Beat 1: added courtesy accidental C $\sharp$
- m. 135, Beat 3&a: added courtesy accidental C $\sharp$
- m. 145, Beat 4: added courtesy accidental E  $\flat$
- m. 146, Beat 4: added courtesy accidental F $\natural$
- m. 156: added implied repeats

## Sonata 12.2

- m. 6, 9, 11, 31, 34, 39, 42, 53, 54: added slur to grace notes
- m. 28, 66: added implied repeats
- m. 57, Beat 3: added courtesy accidental C $\natural$
- m. 59, Beat 1–2: added courtesy accidental E  $\flat$  , F $\sharp$
- m. 66, Beat 2: (2<sup>nd</sup> Part) “8va”

## Sonata 12.3

- m. 4, 7, 11, 18, 19, 47, 93, 123 (2<sup>nd</sup> part), 125 (2<sup>nd</sup> part), 127 (2<sup>nd</sup> part): added slur to grace notes
- m. 7, Beat 1: added courtesy accidental B $\natural$
- mm. 37–38, Beat 2: (2<sup>nd</sup> part) added courtesy accidental B $\natural$
- m. 46, Beat 2: (2<sup>nd</sup> part) added courtesy accidental C $\sharp$
- m. 69–70, Beat 2: (2<sup>nd</sup> part) added courtesy accidental B $\natural$
- m. 90, 92: rhythmic clarification
- m. 101–102, Beat 3: added courtesy accidental B $\natural$
- m. 106, Beat 3: added “stroke” to match rest of articulation in measure

## Appendix B

### Supplemental Repertoire and Research

#### Repertoire

- *Sonatas*
  - François Devienne (1759-1803)
  - Anton Eberl (1765-1807)
  - J. X. Lefèvre (1763-1829) – *Trois Grandes Sonates, Op. 12*
  - Franz Anton Hoffmeister (1754-1812)
  - Gaspard Proksch
  - Gregorio Sciroli (1722-1781)
  - Étienne Solère (1753-1817) – *Three Fantasies*
  - Johann Baptiste Wanhall (1739-1813)
- Unaccompanied
  - Anton Stadler (1753-1812) – *Caprices, Fantasies, and Variations*
- Concerti
  - J. G. H. Backofen (1768-1830)
  - Joseph Beer (1744-1812)
  - Joseph Leopold Eybler (1765-1846)
  - Bernhard Crussell (1775-1838)
  - Johann Friedrich Fasch (1688-1758) – *Chalumeau*
  - F. A. Hoffmeister
  - James Hook (1746-1827)
  - Michael Haydn (1737-1806) – *Divertimento in D*
  - J. X. Lefèvre
  - Franz Krommer (1759-1831)
  - John Mahon (1748-1834)
  - Johann Melchior Molter (1696-1765) – *Baroque Clarinet*
  - W. A. Mozart
  - Ignace Pleyel (1757-1831)
  - Franz Xavier Pokorny (1728-1794)
  - Ignaz Pleyel (1757-1831)
  - Johann Valentin Rathgeber (1682-1750) – *Baroque Clarinet*
  - F. A. Rosetti (Rösler) (1750-1792)
  - Giachino Rossini (1792-1868)
  - Johann Stamitz (1717-1757)
  - Karl Stamitz (1745-1801)
  - F. X. Süssmayr (1745-1803)
  - Franz Tausch (1762-1817)
  - Amand Vanderhagen (1753-1822)
  - J. C. Vogel (1756-1788)

- Carl Maria van Weber (1786-1826)
- J. B. Wanhal
- Michèl Yost (1754-1786)
  
- Duos
  - C. P. E. Bach
  - L. Beethoven –*Duo, WoO 27 for Clarinet and Bassoon*
  - B. Crussell
  - F. Devienne
  - F. Krommer –*Double Concertante*
  - J. Mahon
  - A. Stadler
  - A. Vanderhagen
  
- Trios
  - C. P. E. Bach (1714-1788)
    - *Sechs kleine Sonaten for Clarinet, Bassoon, Keyboard*
  - Ludwig van Beethoven (1770-1827)
    - *Trio in B-flat, Op. 11 for Clarinet, Cello, and Piano*
  - Johann Christoph Graupner (1683-1760)
    - *Ouverture à Three Chalumeaux*
  - George Frideric Handel (1685-1759)
    - *Overture HWW 424, for Two Clarinets and Horn*
  - Wolfgang Amadeus Mozart (1756-1791)
    - *Adagio K. 410*
    - *Divertimenti, K. 439b*
    - *“Kegelstatt” Trio in E-flat, K. 498 for Clarinet, Viola, and Piano*
  - Ferdinand Ries (1784-1838)
    - *Trio Op. 28 for Clarinet, Cello, and Piano*
  - A. Stadler
    - *18 Terzetti*
  - Georg Christoph Wagenseil (1715-1777)
    - *Trio, WV 580 for clarinet, Violin, and Basso Continuo*
  - J. B. Wanhal
    - *Trios Op. 20 for Clarinet, Violin, and Basso Continuo*
  
- Quartets and Quintets
  - J. G. H. Backofen
    - *Quintet for Clarinet and Strings*
  - L. Beethoven
    - *Quintet for Piano and Winds, Op. 16*
  - B. Crussell
    - *Quartets for Clarinet and Strings*
  - Johann Nepomuk Hummel
    - *Quartet for Clarinet and Strings, S. 78*
  - W. A. Mozart

- *Adagio K. 411*
  - *Quintet for Piano and Winds, K. 452*
  - *Quintet for Clarinet and Strings, K. 581*
- Antonin Reicha (1770-1836)
  - *Wind Quintets*
- Chamber Ensembles
  - J. C. Bach
    - *Sinfonies*
  - L. Beethoven
    - *Octet, Op. 103*
    - *Rondino, WoO25*
    - *Septet Op. 20*
    - *Sextet, Op. 71*
  - Franz Krommer (1759-1831)
    - *Partitas*
  - Schubert, Franz
    - *Octet, D. 72*
    - *Octet, D. 803*
  - W. A. Mozart
    - *Serenade No. 10 'Gran Partita', K. 361*
    - *Serenade No. 11, K. 375*
    - *Serenade No. 12, K. 388*
- Orchestral, Opera, and Sacred Works
  - L. Beethoven
    - *Symphonies No. 1-9*
  - François Joseph Gossec (1734-1829)
    - *Symphony No. 1*
  - G. F. Handel
    - *Opera Tamerlano (revival)*
  - Franz Joseph Haydn (1732-1809)
    - *Symphonies No. 99, 100, 101, 103, and 104*
    - *Harmony Mass, The Creation and The Seasons*
  - W. A. Mozart
    - *Maurerische Trauermusik, K. 477*
    - *Symphonies 31, 'Paris', K. 297 and 39, K. 543*
    - *Symphonies 35 'Haffner', K. 385 and 40, K. 550 (added later)*
    - *Operas Idomeno, Die Entführung aus dem Serail, Le Nozze di Figaro, Don Giovanni, Così fan tutte, Die Zauberflöte, and La Clemenza di Tito*
  - Jean-Philippe Rameau (1683-1764)
    - *Operas Zoroastre, Acante et Céphise, and Abaris*
  - Antonio Vivaldi (1678-1741)
    - *Concerti Grossi RV 556, 559, 560*

## Further Research

- Clarinet Tutors
  - J. G. H. Backofen
    - *Anweisung zur Klarinette nebst einer kurzen Abhandlung über das Bassett-Horn* (German, 1803)
  - Frédéric Blasius (1758-1829)
    - *Nouvelle méthode de clarinette* (Paris, 1796)
  - Jean Xavier Lefèvre
    - *Méthode de clarinette* (Paris, 1802)
  - Longman & Broderip
    - *The Clarinet Instructor* (London, 1780)
  - John Mahon
    - *New and Complete Preceptor for the Clarinet* (London, 1803)
  - Valentin Roeser (1735-1832)
    - *Gamme de la clarinette, avec six duo pour cet instrument* (Paris, 1760)
    - *Essai d'instruction à l'usage de ceux qui composent pour la clarinette et le cor* (Paris, 1764)
  - Anton Stadler
    - *Musick Plan* (1800)
  - Amand Vanderhagen
    - *Méthode nouvelle et raisonnée pour la clarinette* (Paris, 1785)
  - Michel Yost
    - *Méthode de clarinette* (Paris, 1785)
- Instrumental Treatises
  - Johann Friedrich Agricola (1720-1774)
    - *Introduction to the Art of Singing* (1757)
  - C. P. E. Bach
    - *Essay on the True Art of Playing Keyboard Instruments*
  - Leopold Mozart (1719-1787)
    - *Treatise on the Fundamental Principles of Violin Playing* (1756)
  - Johann Joachim Quantz (1697-1773)
    - *On Playing the Flute* (1752)
  - Daniel Gottlob Türk (1750-1813)
    - *School of Clavier Playing* (1789)
- Modern Sources
  - Clive Brown
    - *Classical and Romantic Performing Practice, 1750-1900*
  - Eric Hoeprich
    - *The Clarinet*
  - Colin Lawson
    - *The Cambridge Companion to the Clarinet, The Early Clarinet, and The Historical Performance of Music*



- Frederick Neumann
  - *Ornamentation and Improvisation in Mozart*
- Albert Rice
  - *The Baroque Clarinet, The Clarinet in the Classical Period, Notes for Clarinetists*
- Pamela Weston
  - *Clarinet Virtuosi of the Past, More Clarinet Virtuosi of the Past, Yesterday's Clarinetists: A Sequel*
- Journals
  - *The Clarinet*
  - *Early Music*
  - *Early Music America*
  - *Early Music Today*
  - *The Galpin Society*
  - *Music and Letters*
- Collections
  - Nophachai Cholthitchanta (<http://www.uark.edu/ua/nc/NCclarinetcollections.htm>)
  - *Catalogue of the Sir Nicholas Shackleton Collection*
  - *Four Centuries of Musical Instruments: The Marlowe Sigal Collection*
- Museums
  - Accademia Gallery-Musical Instruments Museum (Florence, Italy)
  - Boston Fine Arts Museum (Boston, USA)
  - Edinburgh University Musical Instrument Collection (UK)
  - Kunsthistorisches Museum (Vienna, Austria)
  - Le Musée des Instruments à Vent (France)
  - Museum of Historic Musical Instruments (Salzburg, Austria)
  - Musical Instrument Museum (Phoenix, USA)
  - National Music Museum (Vermillion, SD, USA)
  - Smithsonian Museum (DC, USA)

## Appendix C

### Audiovisual Examples

#### Performers

- Performers (weblinks as of November 22nd, 2018)
  - Simon Aldrich, <https://www.mcgill.ca/music/simon-aldrich>
  - Oscar Arguelles, <http://www.oscararguelles.com>
  - Elise Bonhivert
  - Jane Booth, <https://janeboothclarinets.wordpress.com>
  - Nicola Boud
  - Thomas Carroll, <http://www.carrollclarinet.com>
  - Vincenzo Casale, <http://www.vincenzo-casale.com>
  - Peter Cigleris, <http://www.petercigleris.com>
  - Nophachai Choltchitchanta, <https://fulbright.uark.edu/departments/music/faculty-and-staff/index/uid/nc/name/Nophachai+Choltchitchanta/>
  - Lorenzo Coppola, <http://www.accademiavillabossi.com/professori/lorenzo-coppola/>
  - Stephen Fox, <http://www.sfoxclarinets.com>
  - Michael Harris, <http://www.rcm.ac.uk/woodwind/professors/details/?id=01285>
  - Eric Hoeprich, <http://info.music.indiana.edu/faculty/adjunct/hoeprich-eric.shtml>
  - Francois Laurin-Burgess
  - Colin Lawson, <http://www.rcm.ac.uk/about/governance/directorate/colinlawson/>
  - Charles Niedich, <http://www.charlesneidich.com>
  - Jean-Francois Normand, <https://www.mcgill.ca/music/jean-francois-normand>
  - Keith Northover, <http://www.keithnorthover.com>
  - Donald Oehler, <http://music.unc.edu/people/musicfaculty/donald-l-oehler/>
  - Antony Pay
  - Melanie Piddocke
  - Jean-Philippe Poncin
  - Keith Puddy
  - Marie Ross, <http://www.marieross.info>
  - Marc Simons, <https://www.mcgill.ca/music/about-us/bio/mark-simons>
  - Richard Spece
  - Francesco Spendolini
  - Gilles Thonré
- Period Performance Ensembles
  - Academy of Ancient Music (London, UK)
  - American Classical Orchestra (NYC, USA)
  - Australian Brandenburg Orchestra (AUS)
  - Concerto Köln (Germany)
  - English Baroque Soloists (London, UK)
  - The English Concert (London, UK)

- Ensemble 415 (Switzerland)
- Freiburger Barockorchester (Germany)
- Grand Harmonie (Boston, USA)
- Handel and Haydn Society (Boston, USA)
- La Chambre Philharmonique (France)
- Les Arts Florissants (Paris, France)
- L'Harmonie Nouvelle (USA)
- London Haydn Quartet (UK)
- Lotz Trio (Slovakia)
- Mercury (Houston, USA)
- Monteverdi Choir (London, UK)
- Musica Humana 430 (USA)
- Nachtmusique (Harmoniemusik) (Netherlands)
- Orchestra of the Age of Enlightenment (London, UK)
- Orchestra of the Eighteenth Century (Amsterdam, Netherlands)
- Orchestre Révolutionnaire et Romantique (London, UK)
- Ossia (Toronto, Canada)
- Stadler Trio (Europe)
- Tafelmusik (Toronto, Canada)
- Festivals
  - Aston Magna Music Festival (MA, USA)
  - Boston Early Music Festival (MA, USA)
  - Bloomington Early Music Festival (IN, USA)
  - Early Music in Bruges (Belgium)
  - Indianapolis Early Music Festival (IN, USA)
  - Oregon Bach Festival and Berwick Academy (OR, USA)
  - Smithsonian Chamber Music Society (DC, USA)

## Recordings

- Commercially Produced Recordings
  - *Title*- Label: Performer, Year
    - Composers (if not listed in title)
  - *Backofen & Mozart Theme & Variations*- Analekta: Booth, 2010
  - *Beethoven and the art of Arrangement*- Omnibus: Booth, 2015
  - *Beethoven Symphonies*- Archiv: Orchestre Révolutionnaire et Romantique, 2010
  - *Bernhard Crussel Klarinettenkonzerte*- Ars: Hoeprich, 2006
  - *Bohemian Winds*- Glossa: Hoeprich, 2000
    - Krommer
  - *Clarinets by Arrangement*- Sfzmusic: Booth, 2011
    - Beethoven, Lefèvre, Mozart
  - *The Early Clarinet Family*- Clarinet Classics: Puddy, 1992
    - Graupner, Danzi, Beethoven, Handel

- *Eine Abendserenade*- Glossa: Hoeprich, 2000
    - Mozart
  - *English Classical Clarinet Concertos*- Helios: Lawson, 1996
    - Mahon, J. C. Bach, Hook
  - *Franz Krommer Clarinet Concertos*- Claves: Pay, 1986
  - *A Grand Duo*- Clarinet Classics: Lawson, 1996.
    - Burgmüller, Danzi, Stadler, Loewe, Weber
  - *Guide des Instruments Anciens*- Ricercar: Hoeprich, 2009
    - Graupner
  - *Johann Christian Bach 'Sei Sinfonia'*- Glossa: Hoeprich, 2009
    - J. C. Bach
  - *Johann Melchior Molter Sechs Klarinette Konzerte*- Amati: Meyer, 1990
  - *KlarinettenQuintette*- NCA: Hoeprich, 1995.
    - Weber, Neukomm
  - *Mozart/Brahms clarinet quintets*- Glossa: Hoeprich, 2004
  - *Mozart Clarinet Quintet*- Clarinet Classics: Lawson, 2012
  - *Mozart's Kegelstatt Trio* - Optic Nerve (DVD): Booth, 2012
  - *Mozart Music for Winds*- Harmonia Mundi: Hoeprich, 1989
  - *Mozart Requiem*- Atlantisresurrexit: Orchester 1756, 2006
  - *Mozart Stadler & the Basset Horn*- Gaudeamus: Lawson, 2002
  - *Vanhal Complete Works for Clarinet and Piano*- Sfmusic: Booth, 2013
  - *Weber/Crussel Clarinet Concertos*- Veritas, Pay: 1999
  - *Wolfgang Amadeus Mozart Clarinet Concerto*- Note1music: Hoeprich, 2002
  - *Wolfgang Amadeus Mozart 'Gran Partita'*- Glossa: Hoeprich, 2001
  - *Wolfgang Amadeus Mozart The Last Concerto, 1791*- Glossa: Hoeprich, 2002
  - *Xavier Lefèvre A Revolutionary Tutor*- Clarinet Classics: Lawson, 2010
- YouTube (as of November 22nd, 2018)
    - "Title": Composer and *Work Title* (if necessary), Performer (if necessary),
      - Link
    - "Beautiful Minds: Craig Hill": Mozart Discussion
      - <https://youtu.be/O8xrZisETHw>
    - "Beethoven: Symphony no. 5 in C minor, op. 67 | La Chambre Philharmonique"
      - [https://youtu.be/RPIPkxECJ\\_8](https://youtu.be/RPIPkxECJ_8)
    - "Beethoven: Symphony no. 6 in F major, op. 68 | La Chambre Philharmonique"
      - <https://youtu.be/s2keycRLpJA>
    - "Beethoven Trio Op. 11": Arguelles
      - <https://youtu.be/1pYZJUmK7vs>
    - "Colin Lawson Discusses Mozart": *Allegro in F, K580b*
      - <https://youtu.be/u3FSlne7yU>
    - "Concerto en si bémol majeur pour chalumeau (FaWV : B1) - Johann Friedrich FASCH (1688 - 1758)": Simons
      - <https://youtu.be/zN2kCgdy3TE>
    - "Crusell clarinet concerto number 2": Casale
      - <https://youtu.be/Dfs19BzDcPM>

- “Der Hölle Rache arr. Harmoniemusik”: Mozart, Carroll/Bonhivert
  - <https://youtu.be/sjEDBm0EH4o>
- “Hoeprich, O. of the Eighteenth Century – W.A. Mozart "Clarinet Concerto" (Chopin and his Europe)”
  - <https://youtu.be/8SvCMxy3hw>
- “how to tie a clarinet string ligature Hakam Din Period clarinet FOR SALE”
  - <https://youtu.be/h1t1jLJwEW4>
- “Introduzione Tema e Variazioni - G. Rossini - Michaels/Spendolini - Period Instruments”
  - <https://youtu.be/gY3v8P24DFE>
- “Keith Northover- J. X. Lefevre's Sonata No. 7 in A-minor”
  - <https://youtu.be/375mcQuvPm8>
- “L'Harmonie Nouvelle - Reicha quintet op.82 no.3, Allegro assai”: Bonhivert
  - <https://youtu.be/jKiLLekDdvY>
- “Moscow Basset-horn trio: Stadler Allemante, Mazurka”, Rybakov, Azarenkov, Aksenov
  - <https://youtu.be/3UN0tZyKUo8>
- “Mozart - Concerto for Basset Horn in G (Clarinet Concerto) - K. 621b + K. 622”: Thorné
  - <https://youtu.be/jXvIbx2LYqQ>
- “Mozart- Gran Partita- Frans Brüggen”: Hoeprich
  - <https://youtu.be/RrLplgSCkO0>
- “Mozart Grand Sonate (clarinet & piano)”: Booth
  - <https://youtu.be/EtHX7BIPKMU?list=PLp1mJYX6j8RcsCLk9-x0-HkLLM-QaEw2S>
- “Mozart - Requiem & Mass in C Minor (on period instruments, John Eliot Gardiner)
  - [https://youtu.be/qzb\\_cB\\_AZzE](https://youtu.be/qzb_cB_AZzE)
- “Mozart - Symphony No. 39 in E-flat major, K. 543”: The English Concert
  - <https://youtu.be/sHCAbyrrcX8>
- “Period clarinet duet – Devienne”: *Six Duets Op. 74*, Normand, Laurin-Burgess
  - <https://youtu.be/fHWDDrJuOieg>
- “Stadler Trio- Eric Hoeprich, Carles Riera, Albert Gumí & Friends”: Mozart *Notturmi*
  - <https://youtu.be/tyjcRk7jnyU>
- “Stadler Trio- Eric Hoeprich, Carles Riera, Albert Gumí”: Mozart *Divertimenti*
  - <https://youtu.be/r0EEeSXJNgA>
- “W. A. MOZART - Clarinet Quintet KV 581: Allegro”: Poncin
  - <https://youtu.be/-nsazRJS96g>

## Bibliography

- Agricola, Johann Friedrich. *Introduction to the Art of Singing*. 1756. Edited and translated by Julianne C. Baird. Cambridge: Cambridge, 1995.
- Bach, C. P. E.: *Essay on the True Art of Playing Keyboard Instruments*. 1753. Edited by William J. Mitchell. New York: Norton, 1949.
- Backofen, J.G.H. *Anweisung zur Clarinette nebst einer kurzen Abhandlung über das Bassett-Horn*. C1803. Leipzig: Breitkopf, 1990.
- . *Anweisung zur Clarinette mit besonderes Hinsicht auf der neueren Zeiten diesem Instrument beigefügten Klappen...* Leipzig: Breitkopf, 1824.
- Blasius, Mathieu-Frédéric. *Nouvelle méthode de clarinette* Paris: Porthaux, 1796. Reprint, Geneva: Minkoff, 1972.
- Brown, Clive. *Classical and Romantic Performing Practice 1750-1900*. New York: Oxford, 2002.
- Brymer, Jack. *Clarinet*. New York: Schirmer, 1977.
- Cholthitchanta, Nophachai. "Replica Period Clarinet Makers." University of Arkansas. <http://www.uark.edu/ua/nc/NCCollectionPage/PeriodClarinetMakers.htm>. Accessed January 17, 2017.
- de Rezende, Iura. "Johann Stamitz and the Transformation of Idiomatic Composition in Early Clarinet Concertos." DM diss., Indiana University, 2016.
- Dolmetsch, Arnold. *The Interpretation of the Music of the Seventeenth and Eighteenth Centuries*. London: Novello, 1977.
- Ellsworth, Jane. *A Dictionary for the Modern Clarinetist*. Lanham: Rowman and Littlefiel, 2015.
- Gradenwitz, Peter. "The Beginnings of Clarinet Literature: Notes on an Early Clarinet Concerto by Johann Stamitz." *Music and Letters*, 17 (1936): 145-50.
- Grier, James. "Musical Sources and Stemmatic Filiation: A Tool for Editing Music." *Journal of Musicology*, 13, no. 1 (Winter 1995): 73-102. Accessed January 1, 2017.
- Hill, Craig. "On Playing the Classical Clarinet." *Australian Clarinet and Saxophone*, 1, no. 3 (September 1998): 12-14. Accessed January 11, 2017.
- Hoeprich, Eric. *The Clarinet*. New Haven: Yale, 2008.

- Jackman, Luc. "Early Clarinet Performance as Described by Modern Specialists, with a Performance Edition of Mathieu Frédéric Blasius's *II<sup>e</sup> Concerto de Clarinette*." DMA diss., University of North Carolina at Greensboro, 2005.
- Klug, Howard. *The Clarinet Doctor*. Bloomington, IN: Woodwindiana, 1997.
- Keefe, Simon B, ed. *The Cambridge Companion to Mozart*. New York: Cambridge, 2003.
- Kroll, Oskar. *The Clarinet*. Translated by Hilda Morris. London: Batsord, 1965.
- Lawson, Colin, ed. *Cambridge Companion to the Clarinet*. Cambridge: Cambridge, 1995.
- . *Early Clarinet: A Practical Guide*. Cambridge: Cambridge, 2000.
- . "Lefèvre's *Méthode de Clarinette* (1802) the Paris Conservatoire at Work." In *The French Experience From Republic to Monarchy, 1792-1824: New Dawns in Politics, Knowledge, and Culture*, edited by Marie F. Cross and David Williams, 140-154. New York: Palgrave, 2000.
- and Robin Stowell. *The Historical Performance of Music: An Introduction*. Cambridge: Cambridge, 1999.
- . *Mozart: Clarinet Concerto*. Cambridge: Cambridge, 1996.
- . "Playing Lefevre Sonatas" Clarinet Classics.  
<http://www.clarinetcassics.com/education/playing-lefevre-sonatas>. Accessed April 4, 2017.
- Lefèvre, Jean Xavier. *Méthode de Clarinette*. Paris: 1802. Reprint, Geneva: Minkoff, 1974.
- . *Méthode de Clarinette*. Paris: 1802. Translated by Eric Hoeprich. 2016.
- Mahon, John. *A New and Complete Preceptor for Clarinet*. London: Goulding, 1803.
- Mozart, J. G. Leopold. *Versuch einer grundlichen Violinschule*. Translation by Knocker. London; Oxford, 1948.
- Myers, Arnold, ed. *Catalogue of the Sir Nicholas Shackleton Collection*. Edinburgh: Edinburgh University Collection of Historical Musical Instruments, 2007.
- Neumann, Frederick. *Ornamentation and Improvisation in Mozart*. Princeton: Princeton, 1986.
- Nuccio, Mark. *The Audition Method for Clarinet: Volume 1*. Chicago: Gia, 2014.
- Piddocke, Melanie Anne. "Theodor Lotz: A Biographical and Organological Study." PhD diss., University of Edinburgh, 2012.

- Pino, David. *The Clarinet and Clarinet Playing*. New York: Scribner, 1980.
- Poulin, Pamela. "Anton Stadler's Bassett Clarinet," *Journal of American Musical Instrument Society* 22, (1996): 110-127.
- Quantz, Johann Joachim. *On Playing the Flute*. 1752. Translation by Edward R. Reilly. New York: Faber, 1971.
- Rendall, F. Geoffrey. *The Clarinet: Some Notes Upon Its History and Construction*, 3<sup>rd</sup> ed. New York: Norton, 1971.
- Rhodes, Stephen. "Harmoniemusik and the Classical Wind Band." Lipscomb University, 2007. [http://www.lipscomb.edu/windbandhistory/rhodeswindband\\_04\\_classical.htm](http://www.lipscomb.edu/windbandhistory/rhodeswindband_04_classical.htm). Accessed April 1, 2014.
- Rice, Albert. *The Baroque Clarinet*. Oxford: Clarendon, 1992.
- . *The Clarinet in the Classical Period*. Oxford: Oxford, 2003.
- , ed. *Four Centuries of Musical Instruments: The Marlowe A. Sigal Collection*. Atglen, PA: Schiffer, 2015.
- . *Notes for Clarinetists: A Guide to the Repertoire*. Oxford: New York, 2017.
- Roeser, Valentin. *Essai d'instruction à l'usage de ceux qui composent pour la clarinette et le cor*. Paris: Le Menu, 1764. Reprint, Geneva: Minkoff, 1972.
- Rosen, Charles. *The Classical Style: Haydn, Mozart, Beethoven*. London: Faber, 1971.
- Rosenblum, Sandra P. *Performance Practices in Classic Piano Music: Their Principles and Applications*. Bloomington: Indiana University, 1988.
- Rousseau, Eugène E. "Clarinet Instructional Materials From 1732 to ca. 1825." Ph.D. diss., State University of Iowa, 1962.
- Stadler, Anton. *Musick Plan* (1800). Quoted and translated in Pamela Poulin, "Anton Stadler's Music Plan: A Translation with Introduction." *The Clarinet* 36, no 3 (2009): 36-45.
- Türk, Daniel Gottlob. *Klavierschule*. Translated by Raymond H. Haggh. Lincoln: University of Nebraska, 1982.
- Vanderhagen, Armand. *Méthode Nouvelle et Raisonnée pour la Clarinette*. Paris: Boyer, 1785. Reprint, Geneva: Minkoff, 1972.
- . *Nouvelle Méthode de Clarinette*. Paris: Pleyel, 1796.



- Weston, Pamela. *Clarinet Virtuosi of the Past*. London: Robert Hale, 1971.
- . *More Clarinet Virtuosi of the Past*. London: Robert Hale, 1977.
- . “Mozart’s K621b Concerto Fragment,” *Clarinet & Saxophone*, (Summer, 2001).
- . *Yesterday’s Clarinetists: A Sequel*. London: Emerson, 2005.
- Wilson, Rick. *The Trill in the Classical Period (1750-1820)*.  
<http://www.oldflutes.com/articles/classicaltrill>. Accessed January 17, 2017.
- Yost, Michel. *Méthode de Clarinette*. Paris: 1800. Reprint, Paris: Éditions Jean-Marc Fuzeau, 2000.
- Youngs, Lowell V. “Jean-Xavier Lefèvre: His Contributions to the Clarinet and Clarinet Playing.” D.M.A diss., Catholic University of America, 1970.
- Zaslaw, Neil and William Cowdery. *The Compleat Mozart: A Guide to the Musical Works of Wolfgang Amadeus Mozart*. New York: Norton, 1990.